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VOGUE

Fashion Changes

Which can you wear?

Three new silhouettes

charted for figure-types

ADVANCE RETAIL TRADE EDITION

September 1, 1947 Price 50 Cents

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PAUL D'OME

Plaids . . . plaids . . . plaids . . . brighter, bolder, clearer . . .

suddenly they sweep on the fashion horizon . . . Cavalier capes for the remembered entrance . . . gay, gay accessories to punctuate the simple costume . . . knife pleated suits . . . cherished plaid reversible coats . . . and, love of all loves, the "little girl" dress draped softly of Springfield's new feather-light plaid. Whichever your choice, pick an all-wool Springfield . . . the plaid of all plaids. SPRINGFIELD WOOLEN MILLS, Springfield, Tennessee. *Styled and distributed by* CHARLES E. SIGLER COMPANY, New York.

Springfield, weaver of outstanding plaid fabrics, also produces the world's finest blankets in a variety of styles and exclusive floral colors. All offer the luxurious warmth and long wear of pure virgin wool.

How to use this issue of

VOGUE

SEPTEMBER 1, 1947 TRADE EDITION

Fashion Changes . . . Silhouettes

Which can you wear? Three new silhouettes charted for figure types, and one continuing good classic form—this is the theme of the September 1 Vogue. Let no customer say, "I simply can't wear the new clothes." This season, any reasonably good figure can be made ideal with the right silhouette—and the new scope in selection. Use this issue as a handbook of this year's fashions (their advantages and drawbacks for figure types)—and as a guide in interpreting new silhouettes for your customer. Here is the answer to the many questions and doubts about this year's fashion. On pages 168 and 169 are four silhouettes which are repeated in clothes shown throughout the issue: the triangle for the coat, the suit; the Infanta and classic sculptured line for dresses, coats, and suits; the cocoon for the coat or jacket.

the triangle:

sloped shoulder to full sweeping hem, longer skirt. Takes a figure with little bosom—and height.

the cocoon:

held, wrapped, elegant. Takes a figure that is straight, slim of hip, long of leg—and a not-too-full bosom.

the Infanta silhouette:

padded bosom, padded hip—an exaggerated small waist devised from an inner waist corset with each dress, suit, and coat. Takes almost any figure, and flatters it.

the classic sculptured form:

follows the body line—a good figure is required. This year, the shoulder is natural, the waist is smaller, the jacket and skirt are longer. This outline often combines with a cape to hide a too-large bosom, a slight peplum to camouflage a hip flaw.

Fashion Changes: details

A story of fashion coordination that deserves the special attention of your fashion *and advertising* departments! On pages 175 to 179, the varied details that contribute to the look as a whole: the new way of accessories, jewellery, corsets, necklines, evening coat, suit—and skirts. For a newspaper and window promotion, why not choose typical 1947 silhouettes and combine them with accessories that total this new look?

Fashion Changes: suits

In this changing season, the essential first autumn suit—it is the link between what is familiar and what looks newest. The news: new proportions in jackets balance the new skirts—and varied fabric textures in one suit. On pages 212 to 219, suits for day, for five o'clock. Note the separate details such as fur bibs, stand-out peplums, profile skirts used to camouflage figure flaws, or compliment an already good figure.

Fashion Changes: coats

A crucial change this season is in the new coats. On pages 189 to 192, Vogue shows four new coat silhouettes charted to cover the new dress outlines—a number of figure types. Why not coordinate similar new dress and coat silhouettes, and introduce this new coat-dress-figure theme importantly in your newspaper advertisements and window displays?

Fashion Changes: dresses

On pages 193 to 195, eight dresses of great fashion give an apt example of the many new and becoming silhouettes for varied figure types—a good story for your dress departments.

News in slips and petticoats

The news is in the lengths. On page 228, a wardrobe of three petticoats and a slip in jersey for day and evening dresses—an important idea for promotion for your lingerie department.

Fashion Changes: evening

The news: full sweeping skirts that stop short of the ankle, new cover-y—rich colour, elegant fabric, the bright evening shoe. Note also the return of the pendant necklace for evening. Why not do a bank of windows on the fashion changes in evening clothes you have in stock? See pages 196 to 199.

. . . and other news

Don't miss the *Fashion Changes in furs*, pages 186 and 187, showing fur handled like fabric . . . and the photographs of four women of fashion, pages 182 to 185. For your cosmetic department's special attention is the beauty story, page 180.

FOR "VOGUE SAYS" QUOTATIONS TO USE IN SELLING, DISPLAYS AND ADVERTISING, SEE PAGE 10

RELEASE DATE for material in this issue: September 4th, East and West of the Mississippi.
For other information, write or wire Vogue Merchandising Service

TRADE EDITION SUBSCRIPTION RATES:
$9.00 FOR TWO YEARS.
TO POINTS OUTSIDE CANADA, U.S.A. AND POSSESSIONS:
$15.00 PER YEAR.
ADDRESS TRADE DEPARTMENT, GREENWICH, CONNECTICUT, FOR QUANTITY RATES.
VOGUE, SEPTEMBER 1, 1947. VOL. NO. 110, NO. 4.

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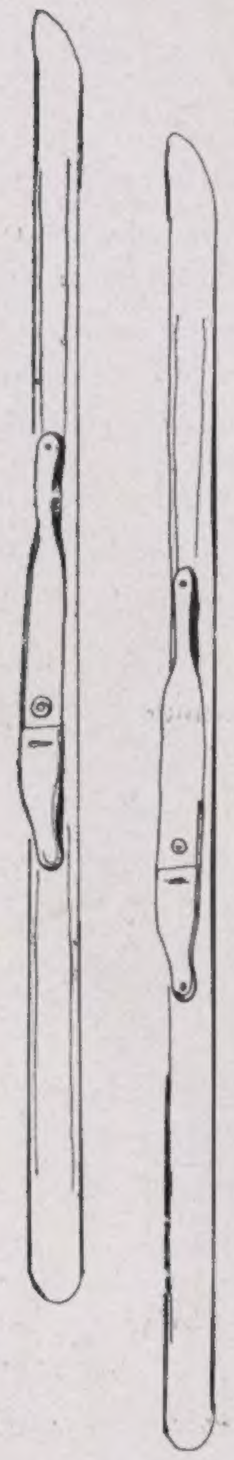
VOGUE IS PUBLISHED SEMI-MONTHLY BY THE CONDÉ NAST PUBLICATIONS INC., BOSTON POST ROAD, GREENWICH, CONNECTICUT. EDITORIAL AND ADVERTISING OFFICES: 420 LEXINGTON AVENUE, NEW YORK 17, N.Y. ENTERED AS SECOND CLASS MATTER AT THE POST OFFICE AT GREENWICH, CONNECTICUT, UNDER THE ACT OF MARCH 3, 1879. THE TRADE EDITION OF VOGUE IS AVAILABLE TO RETAILERS AND MANUFACTURERS BY SUBSCRIPTION PLACED DIRECT WITH THE PUBLISHER.

Vogue charts a course for your next season's ski shop



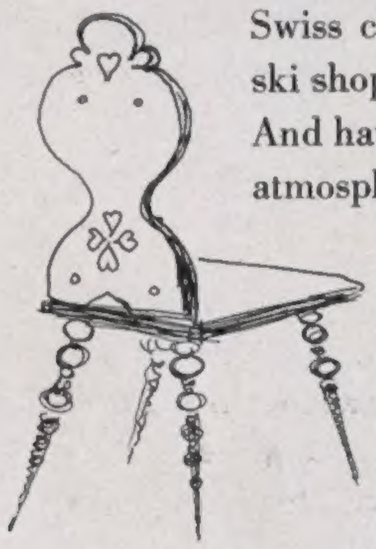
THERE'S NO BUSINESS LIKE SKI BUSINESS—if we may be pardoned for paraphrasing a popular song. Reports from key stores in the Northern part of this country—from 1940 through 1946—show an increase in ski sales of well over 200%. Some stores reported a 500% increase. And for the past two years, these same stores report the increase has remained at 200% to 250% over 1940 figures. That increase, over substantial ski-wear sales totals, certainly justifies the attention of all retailers in ski country.

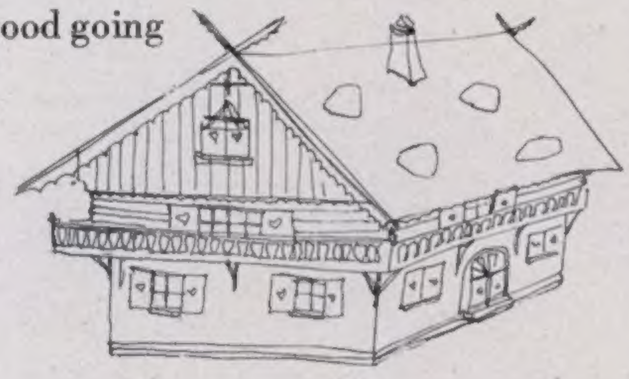
THE SIMPLEST LINE IS THE SUREST LINE in ski-wear—always the functional against variety and ornamentation. One buyer for a particularly successful specialty store ski shop in New York City stocks only four simple ski suits, which suffice for seasoned skier and novice alike. Grey, black and navy are the classic colours for good skiers.

THE NUMBER ONE RULE FOR SKI-WEAR: PRECISE FIT—as little bulk as possible, with adequate room for action. We believe the idea of ski suits in regular and long lengths is excellent, and will alleviate an important fitting headache. A competent fitter should check each major purchase—fit downhill pants always with ski boots.

Sketched above: ALU 60 skis of laminated aluminum alloy construction. Sizes 6′ to 7′3′; $21.00 pair. *The Sixty Sales Corporation.*

A DECOR THAT SUGGESTS AN INTERESTING SKI RESORT has proved a good investment, time and time again. It causes enthusiasm for skiing and the merchandise. Our artist's sketches on this page are memories from a Swiss chalet—in vibrant colours they would be effective details in your ski shop. Why not post the weather report and ski news of nearby slopes? And have on the counter a time table of ski trains—it's a service and good atmosphere. More than one skier has perfected his technique from a printed lesson—so display a few of the excellent books on skiing. On the following pages, Vogue suggests what your ski shop might stock. From here on we wish you good going and a happy landing!





ONLY WHOLESALE PRICES ARE QUOTED

The basic ski suit:

tailored for action in wind- and water-resistant, light-weight fabric —just enough room to make way for underwear, and a sweater or shirt. We sketch the basic ski suit in its newest versions: each with a close jacket-shirt that tucks into smooth tapering downhill trousers. Have you the following types of ski suits in stock?

1. *Shirt-top ski suit* of worsted gabardine has fly-front with concealed Talon zipper. Creased ski trousers have two button-flap pockets. Grey, navy, beige, pale blue, black; 10 to 20. #406, $29.75. *Macwil, Inc.*

2. *Ski blouse* of wind- and water-resistant, all wool gabardine; the white Byrd cloth collar and cuffs snap in place. Horizontal Talon zipper at shoulder in back and at hem; grey, black, navy, tan; 10 to 20. #123, $16.75. *Matching creased downhill ski pants.* Waistband has a canvas innerbelt with rubber grip. Talon side closure. Elastic foot straps. #101, $16.75. *André Ski-Tennis Shop.*

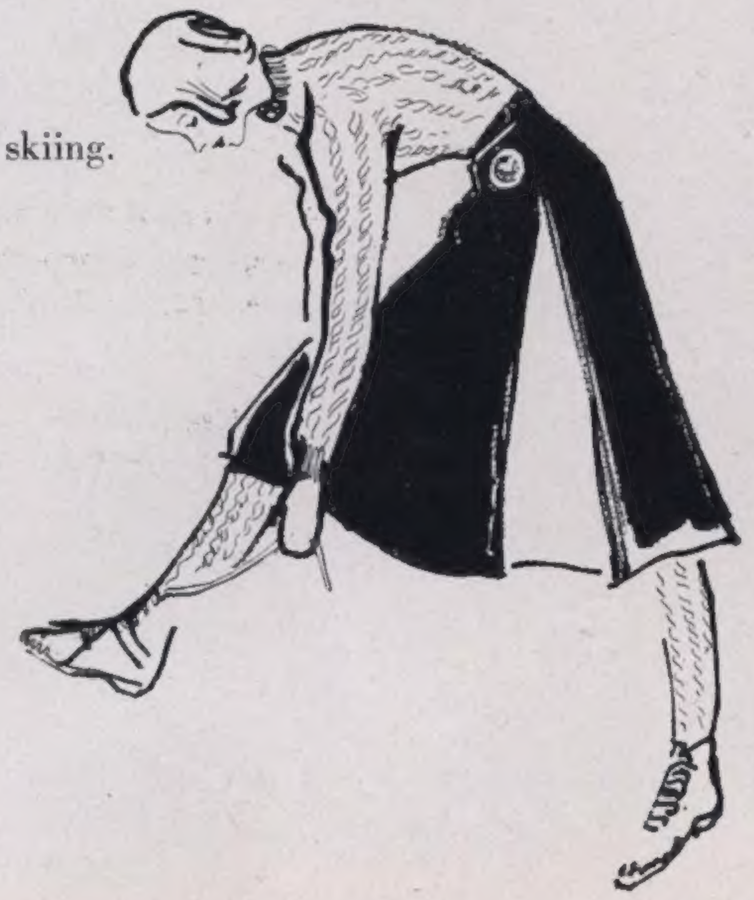
3. *Tuck-in ski suit* with button cuffs, Talon closing. Creased downhill pants have Talon closed pocket. In 72% wool, 28% rayon gabardine. Grey, navy, tan; 10 to 18. #9644/9744, $22.50. *White Stag.*

4. *Three-piece ski suit* of Forstmann yarn-dyed all wool gabardine. Tucks into creased downhill pants. Matching separate hood snaps crosswise. Navy, black, beige; 12 to 20. Pants in regular and long lengths. "Downhill", $48.50. Same suit in grey, $50.50. *Irving of Montreal.*

1 2 3 4

THE SKIRT AND SWEATER: all-over coverage for spring skiing.

Wrap-around ski skirt for spring skiing with all wool gabardine culotte inside. Skirt in 68% wool, 32% rayon. Navy with red culotte; 10 to 18. #9869, $9.75. Worn with cable-stitch all wool sweater in red, white, yellow; small, medium, large. #520, $7.15. Extra long cable-knit skating stockings in all wool. Black, red or white; 8 to 11. #1570, $30.35 per dozen pairs. *White Stag.*



Important ski accessories:

alternates, and essentials that combine happily with ski trousers —or go under the whole ski suit. The sale of ski accessories during the past few years has amounted to 25% to 30% of the entire volume of ski business in a cross-section of fine stores.

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1. *Waterproof cotton poplin shirt* with tiny simulated pearl buttons. White; 12 to 20. #7328, $3.75. *Creased downhill ski trousers by Picard* in wool gabardine. Side pockets, buttoned-flap pocket, inner canvas belt with rubber grippers. Elastic foot straps. Side Talon closure. Grey, black, navy; 10 to 18. #401, $10.75 each. Both from *Korday Sportswear, Inc.*

2. *Classic shirt* of Raylaine flannel (40% wool, 60% flannel) in ten colours, including grey, white, red, black; 30 to 38. #1201, $45.00 per dozen, *Alper Blouse Company.*

3. *Deeply cuffed Belgian linen shirt:* grey, natural, blue; 10 to 16. #824, $6.75. *Greta Plattry.*

4. *Thick wool handknit sweater*: grey body, black yoke, upper sleeve with red cable; small, medium, large. #2, $18.95. *Marjorie Benedikter Sportswear, Inc.*

5. *Cable-stitched sweater:* grey with yellow, white with black, red with grey, grey-blue with white; 32 to 40, and 11 to 17. #6131, $8.52. *Jantzen Knitting Mills.*

5

For winter and spring . .

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6. *Picard hand-knitted sweater* of heavy wool in grey, white, navy, black, yellow, red; small, medium, large. #5001, $13.75.

Wool hood, ribbed and cable-stitched. Grey, white, navy, black, yellow, red; one size only. #H5001, $5.50.

Wool mittens with single cable-pattern in white, navy, red, Kelly, yellow; small, medium, large. #M120, $30.00 per dozen. *All from Greta Plattry.*

Downhill ski pants of all wool gabardine. Grey and other colours; 12 to 20. Grey, #9005, $16.75 pair. *Bayard Sportswear Co.*

7. *Classic plaid cotton shirt* in blue, brown, green; 12 to 20. $36.00 per dozen. *G. L. Fields.*

8. *Ann Cooke's cable-knit sweater* of unscoured all wool yarn in natural colour; 32 to 38. #5, $29.75 each. *Macwil, Inc.*

9. *Stitch-tucked shirt* of 75% rayon, 25% wool. 30 to 40. #1121, $8.75 each. Also in Juilliard all wool. Seven colours include grey, navy. #1121, $10.75. *Kenneth Tischler, Inc.*

10. *Wool jersey blouse* in grey, yellow, pink, red, green, blue. Ribbed turtle neck, cuffs. 10 to 18. #50, $5.75 each. *Cabana Sportswear.*

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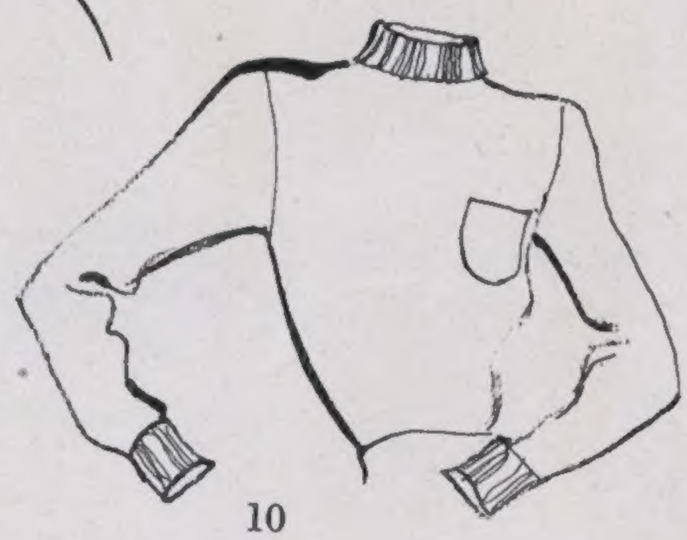

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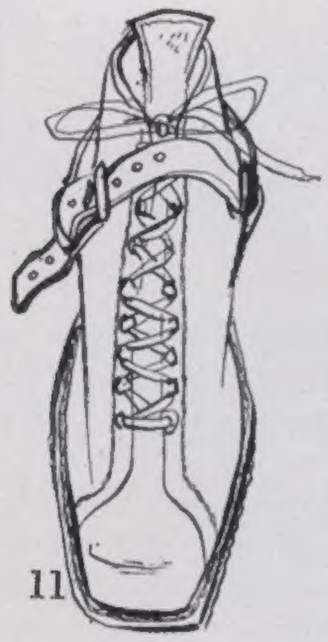
Accessories (continued)

Two-piece red underwear in thin wool jersey; small, medium and large. #W 17TB, $31.50 per dozen. *Colura Feminine Fashions.*



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11. *French-style ski boot* with Goodyear welt construction, V-strap. Double leather sole, composition heel. Brown. Men's and women's sizes. #1363W, $16.75. *Bass Boots, Inc.*

12. *Handmade Swiss boots* by Henke-Rapid in waterproof Helvetian-tanned calf leather. Ankle strap feature, ribbed rubber soles. European sizes for women, 36 to 42 (app. 6 to 9), men's sizes 40 to 48 (app. 7 to 12). #848, women's boots, $26.50; men's boots, $27.50. *Beconta, Inc.*

13. *French handmade* boots by Le Trappeur of waterproofed French cowhide leather. Men and women's sizes 3½ to 11½ (4 widths). #1001, $21.75. *André Ski-Tennis Shop.*

14. *Swiss handmade ski boots* of waterproof or Helvetian-tanned calf with patented design feature of double lacing. Brown. Women's sizes 4 to 10. #11077, $28.50. *Bally, Inc.*

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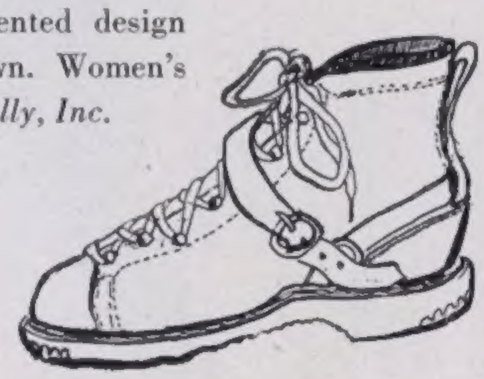

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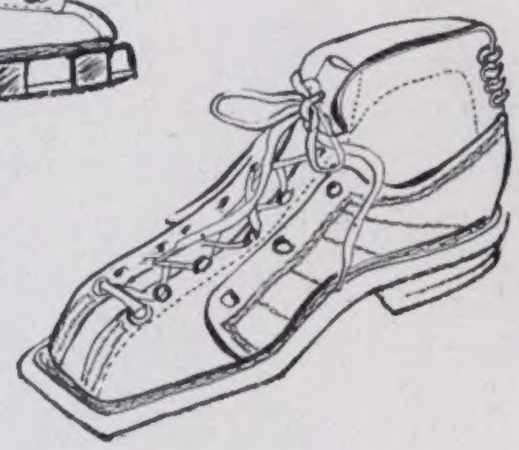

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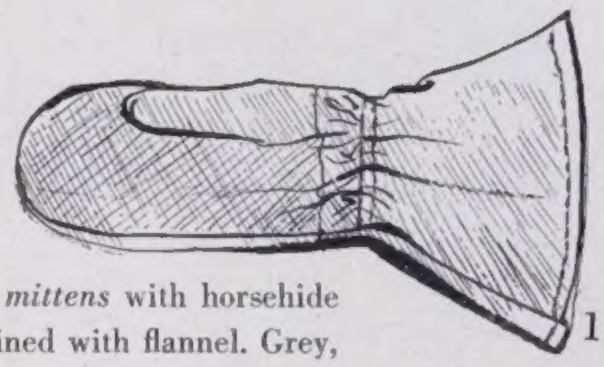

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15. *Long poplin ski mittens* with horsehide palm, hand-section lined with flannel. Grey, navy, beige, pale blue, and black; small, medium. #3256, $24.00 doz. *Macwil, Inc.*

16. *Deerskin or horsehide leather mittens* with adjustable straps on bell-shaped tops, gathered wrists. Light tan only; small, medium, large. #200, $50.00 per dozen. *André Ski-Tennis Shop.*

17. *Novelty-Knit mittens* of 70% wool, 30% angora. Grey yellow, pale blue, black, rose, white; #8040, $22.50 dozen. *Manne-Weil.*

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Extra parkas and lift coats:

two, for good measure, when paired with trousers make ski suit outfits. Three give warmth when the temperature hits a chilly low, and there's a long windy climb on the tow.

1. *Belted blouse* of wind- and water-resistant wool gabardine. Concealed Talon opening from left shoulder to hem. Grey, pearl grey, black, navy, tan; 10 to 20. #125, $18.75 each. *André Ski-Tennis Shop.*

2. *Picard's two-toned shirt-top parka* of Bates waterproof poplin with contrasting bib, in two tones of grey; 10 to 16. #300, $10.75 each. *Korday Sportswear Inc.*

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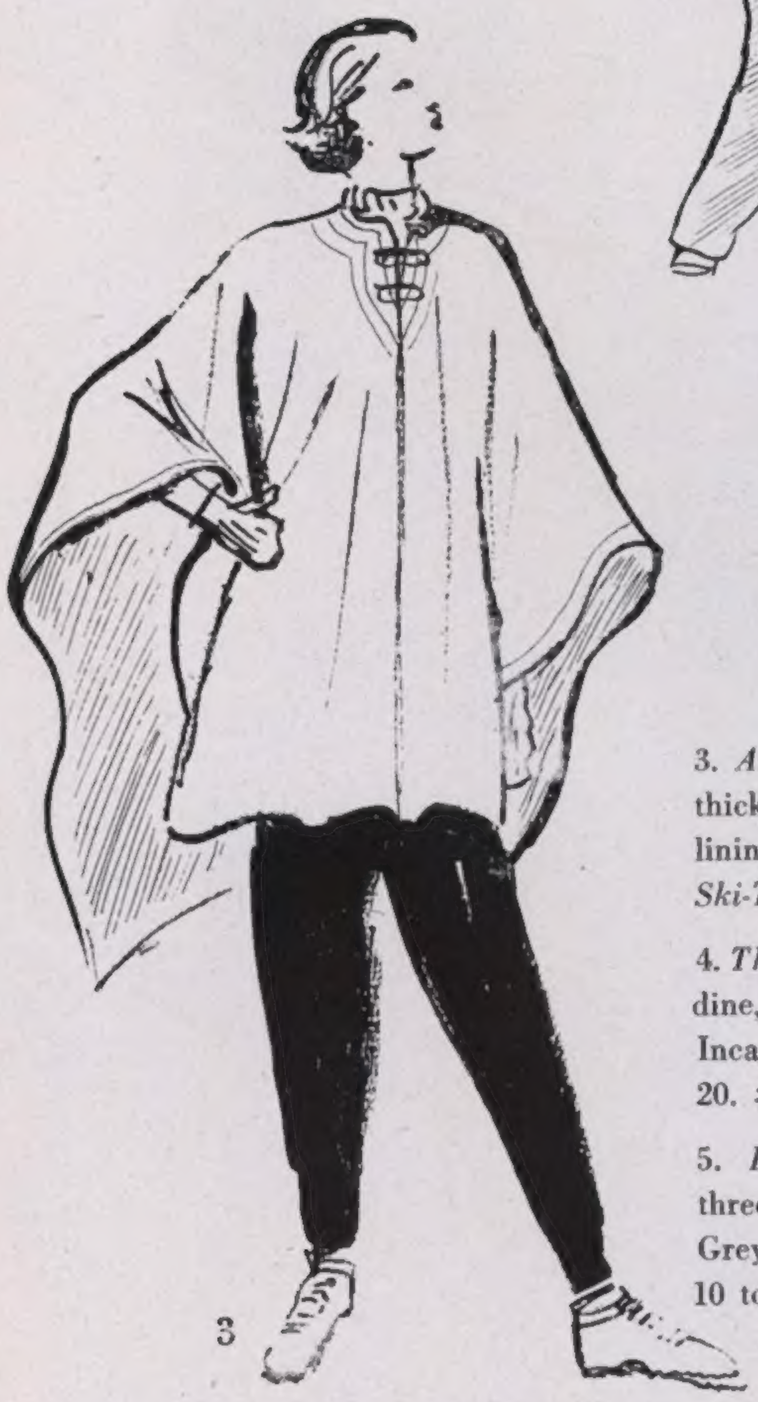

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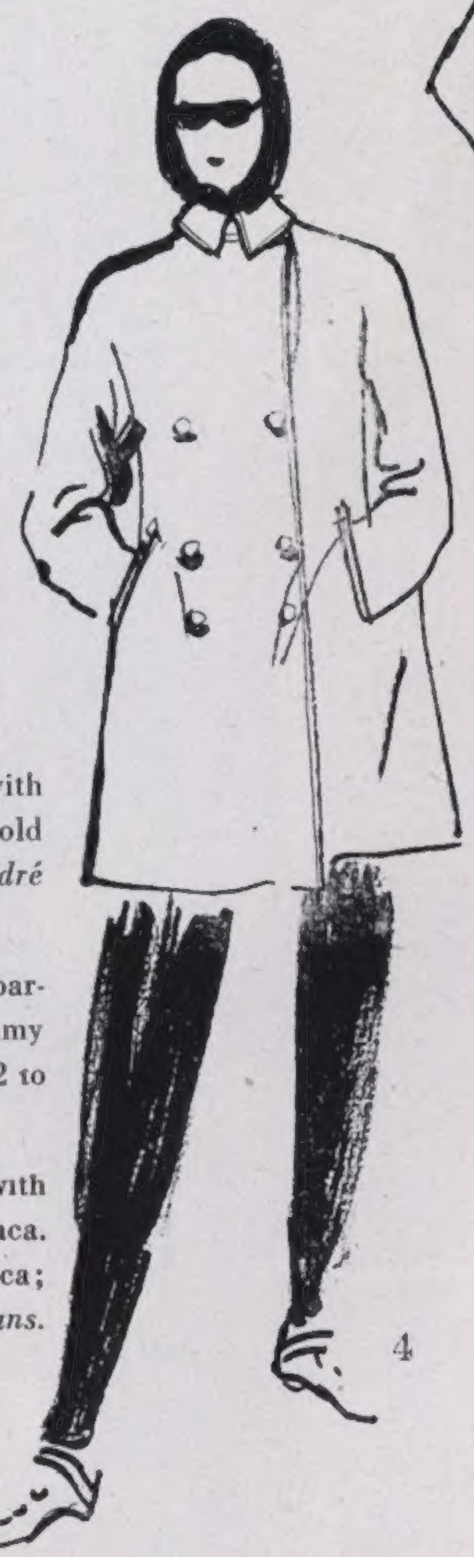

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3. *All wool gabardine poncho* lined with thick wool pile. Grey with grey or gold lining. One size only. #181, $29.00. *André Ski-Tennis Shop.*

4. *Three-quarter lift coat* in all wool gabardine, all but sleeves lined with Timmy Inca-Paca. Grey, beige, navy, black; 12 to 20. #1950, $50.00. *Macwil, Inc.*

5. *Belted waterproofed greatcoat* with three-quarter lining and collar of alpaca. Grey all-wool gabardine with grey alpaca; 10 to 20. "Dumbar", $39.75. *E. S. Deans.*

After ski clothes:

a change from the functional to something comfortable, gaily casual, or festive—depending on the time, the place. Longer skirts, ankle-length dinner dresses, slacks are comfortable and pretty with ballet slippers.

FLARED COTTON CORDUROY SKIRT in grey, rust, green; 10 to 16. #307, $7.75. *Greta Plattry.*
Sheer wool classic blouse in white; 10 to 16. #527, $10.75. *Louella Ballerino.*

ZEBRA-STENCILLED RABBIT FUR SKIRT with wide suede leather belt in contrasting colour. Rayon lining. Made to order in brown or black with white; 10 to 16. #200, $69.50 each. *Sills and Company.*
Wool jersey pull-over with Talon closings. Black, brown, white, dark green, yellow, red; 10 to 18. #104. $4.75. *Owen-Morgan.*

VELVETEEN SLACKS, narrow and sleek in black only; 10 to 20. #207FB, $9.75.
Stitch-pleated blouse in Cohama rayon crepe. Grey, aqua, pink, green, yellow or brown; 10 to 20. #1069PM, $8.75 each. Both from *Duchess Royal.*

WOOL JERSEY EVENING DRESS with elasticized top in black, hunter green or red; 10 to 18. #255, $12.75. *Owen-Morgan.*
Long sleeved rayon blouse in blue, white or pink; 10 to 16. #503, $4.75 each. *Alice Stuart, Inc.*

FULL, CIRCULAR SKIRT of all wool felt in magenta, scarlet, tangerine, emerald, yellow; 10 to 18. #310, $9.75.
Striped jersey pull-over in grey with red, brown, or white stripes; 10 to 18. #109. $4.75 each. Both from *Owen-Morgan.*

LOUNGING SUIT with quilted rayon faille Chinese-type jacket. Frogs, collar, and lining in black to match slacks. Jacket in coral or turquoise; 10 to 18. #4787, $16.75 each. *Hollywood Premiere Sportswear.*

AND REMEMBER . . .

crocheted string gloves
leather belts
poplin ski separates
knitted wool socks
ski glasses
knitted socks with leather soles
ski wax
ski cosmetic display
and fur boots

EXTRA COPIES OF THIS SKI STORY—to use in sales training—are available for $1.00 for fifty, $2.00 for one hundred. Order them from: Vogue Merchandising Service, 420 Lexington Avenue, New York 17, N. Y.

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ANDRE SKI-TENNIS SHOP	*49 East 47th Street, NYC*
BALLERINO LOUELLA	*333 W. Second St., Los Angeles 12, California*
BALLY, INC.	*444 Madison Avenue, NYC*
BASS, G. H.	*47 West 34th Street, NYC*
BAYARD SPORTSWEAR COMPANY	*40 Harrison Avenue, Boston 11, Massachusetts*
BECONTA, INC.	*418 Fourth Avenue, NYC*
MARJORIE BENEDIKTER SPORTSWEAR, INC.	*510 First Avenue, Minneapolis 3, Minnesota*
CABANA BEACHWEAR COMPANY	*1600 Hunting Park Avenue, Philadelphia, Penna.*
COLURA FEMININE FASHIONS	*185 Madison Avenue, NYC*
DEAN, E. S., COMPANY	*3 East 44th Street, NYC*
DUCHESS ROYAL	*498 Seventh Avenue, NYC*
FIELDS, G.L.	*232 Madison Avenue, NYC*
HOLLYWOOD PREMIERE SPORTSWEAR	*1240 South Main St., Los Angeles, California*
IRVING OF MONTREAL	*Saks-Fifth Avenue, NYC*
JANTZEN KNITTING MILLS	*350 Fifth Avenue, NYC*
KORDAY SPORTSWEAR, INC.	*991 Sixth Avenue, NYC*
MACWIL, INC.	*108 West 39th Street, NYC*
MANNE-WEIL, INC.	*16 East 34th Street, NYC*
OWEN-MORGAN, INC.	*48 East 29th Street, NYC*
PLATTRY, GRETA SPORTSWEAR	*110 West 40th Street, NYC*
SILLS & COMPANY	*68 West 39th Street, NYC*
SIXTY SALES CORPORATION	*10 Trumbull Street, Hartford 3, Connecticut*
STUART, ALICE, INC.	*525 Seventh Avenue, NYC*
TISCHLER, KENNETH, INC.	*108 West 39th Street, NYC*
WHITE STAG	*1410 Broadway, NYC*

To sell fashion, quote

VOGUE

USE THESE QUOTATIONS in your advertising or on your own window or departmental cards

RELEASE DATE: September 4th, East and West of the Mississippi

. . . *to sell Coats*

VOGUE SAYS: "Swinging coat: big, loose, free"
VOGUE SAYS: "Shawl collar may cowl the head"
VOGUE SAYS: "Beautiful, explosive collar"
VOGUE SAYS: "The jacket is a pastel"
VOGUE SAYS: "Over a coat: little fur hug-me-tight"

. . . *to sell Suits*

VOGUE SAYS: "All-day suit: timely at 10 and 5"
VOGUE SAYS: "Grey suit: all-day suit"
VOGUE SAYS: "On a suit, Lord Byron collar"
VOGUE SAYS: "New suit colours: café brown, dark brown"
VOGUE SAYS: "New suit skirt: slim walking width"
VOGUE SAYS: "Five o'clock suits with fur"
VOGUE SAYS: "Contrast of texture in new suits"

. . . *to sell Slips*

VOGUE SAYS: "New slips: long enough for any woman"
VOGUE SAYS: "Jersey slips take to your shape"
VOGUE SAYS: "Jersey slips: new colours, new lengths"
VOGUE SAYS: "Have a wardrobe of petticoats"

. . . *to sell Evening Fashions*

VOGUE SAYS: "Back to the evening mantle"
VOGUE SAYS: "Evening mantle: pyramid of cloth"
VOGUE SAYS: "Bright side inside for evening"
VOGUE SAYS: "New again: hoop-held evening skirt"
VOGUE SAYS: "Formal evening dress: long sleeved"
VOGUE SAYS: "Brief evening sleeves: long gloves"
VOGUE SAYS: "For evening: a fichu of chiffon"
VOGUE SAYS: "News: fitted short evening dress"

. . . *to sell Dresses*

VOGUE SAYS: "Dress news: bateau neckline"
VOGUE SAYS: "Under a coat: sheer wool dress"
VOGUE SAYS: "New brightness: plaid silk taffeta"
VOGUE SAYS: "New: dress vested with satin"
VOGUE SAYS: "Coat dress whittles the waist"
VOGUE SAYS: "Double-breasted bodice: good news"

. . . *to sell Hats*

VOGUE SAYS: "The hat: large, roll-away brim"
VOGUE SAYS: "Wear a leopard hat"
VOGUE SAYS: "Beaver frames the face"
VOGUE SAYS: "Wear a bright red beret"

. . . *to sell Details*

VOGUE SAYS: "The soft shoe, suede like a glove"
VOGUE SAYS: "Fashion change: the bright shoe"
VOGUE SAYS: "For evening: stocking and shoe match"
VOGUE SAYS: "Under a collar: little fur tie"
VOGUE SAYS: "Decisive detail: little fur ascot"
VOGUE SAYS: "Note the return of the pendant"

These new "VOGUE SAYS" *cards may be ordered without charge!*

VOGUE SAYS: "THE COCOON: ELEGANT SILHOUETTE"
☐ window cards ☐ floor cards

VOGUE SAYS: "TRIANGLE SILHOUETTE: FRESHEST INNOVATION"
☐ window cards ☐ floor cards

VOGUE SAYS: "SCULPTURED SILHOUETTE: SLIM, CLASSIC"
☐ window cards ☐ floor cards

VOGUE SAYS: "INFANTA SILHOUETTE: FIGURE FLATTERER"
☐ window cards ☐ floor cards

VOGUE SAYS: "WEAR A POLISHED DRESS OF FAILLE"
☐ window cards ☐ floor cards

VOGUE SAYS: "HUGE BERET: LIGHT-HEADED BULK"
☐ window cards ☐ counter cards

VOGUE SAYS: "IN HAND: A MINIATURE BAG"
☐ window cards ☐ counter cards

VOGUE SAYS: "THE NEWS IS IN THE LENGTH OF SLIPS"
☐ window cards ☐ counter cards

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The best shoes
you can buy
are the best buy!

Courtesy of A. Feder

DELMAN

makes *The Pump* to perfection

Of all shoes, the lady's pump is the most difficult to make. It takes Delman genius, his special combination of engineering and artistry, to make a pump that fits faultlessly, and in every lovely line lives up to its reputation as the aristocrat of shoes.

The timeless hand-lasted Delman pumps—and a selection of his most beautiful new models—are now ready for the fashionable customers of all the shops listed on this page.

ARPEGE MY SIN SCANDAL RUMEUR

...the perfume in vogue

VOGUE incorporating Vanity Fair is published semi-monthly by The Condé Nast Publications Inc., Boston Post Road, Greenwich, Connecticut.
Entered as second-class matter at the Post Office at Greenwich, Connecticut, under the act of March 3rd, 1879. Subscriptions $6.00 a year in U. S. A.

avedon

BONWIT TELLER

new york

unexpected and new—seeing the gentle-lady kind of suit done in fine plaid

—from Monte Sano

who mixes the plaid with black for the nonchalant short coat

HUTZLER BROTHERS CO.

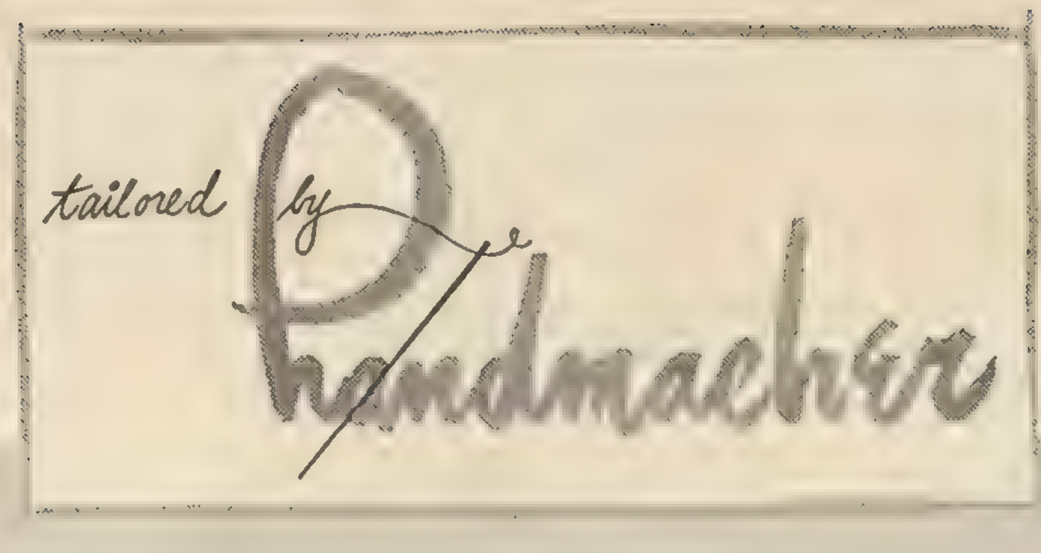
"Baltimore, 1840" from the Cator Collection of Baltimore Prints, Enoch Pratt Library

When Baltimore thinks of quality it thinks of Hutzler's. Ours alone in Baltimore, the Monte Sano suit with its little hip-bone jacket. Monte Sano's alone, the wonderful wools by Pola Stout . . . sharp gold and black plaid topping black-by-itself.

Young-Timers look ahead to an exciting autumn with two exclusive Bendel Originals around a single theme: rounded hips . . . necklines that are a post-graduate course in flattery.

Left: wool that can be worn open at the throat . . . gray, navy, brown, royal blue, dark green . . . sizes 10 to 16, $39.95.

Right: rayon crepe in black, green, brown, royal blue, wine red . . . sizes 10 to 16, $35.



distinguished in

fine Prendergast glen plaid

... 65.00

Barkentin

ALTMAN'S PRESENTS COUTURIER WOOLS . . . WONDERFUL COORDINATED FABRICS BY POLA STOUT, THAT MAKE THEIR APPEARANCE IN CLOTHES BY TOP DESIGNERS; HERE EXEMPLIFIED IN THIS HANDSOME SUIT AND COAT BY MORRIS KRAUS. THE SUIT JACKET IN BROWN, BEIGE AND BLACK PLAID. THE SUIT SKIRT IN BROWN AND BLACK TWEED. THE GREATCOAT IN BROWN, BLACK AND BEIGE SALT AND PEPPER TWEED. SIZES 12 TO 18. COAT, 155.00; SUIT, 155.00. ALTMAN FASHIONS, THIRD FLOOR

B. ALTMAN & CO. FIFTH AVENUE

Your coat dress is urbane, unrelieved black in a silhouette that's significantly new. It has an elongated torso that burgeons into a long full skirt of moving beauty. Sheer wool in sizes 10 to 18. 89.95

Bloomingdale's Green Room
Specialty Shops, 3rd Floor

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A whole new life in Nail Enamel!

REVLON'S LASTRON

A whole new life in application! Makes everything else seem obsolete!

Revlon . . . name that made nail enamel . . . now makes the great new nail enamel . . . Lastron. The finest you've ever known! Now you can stop worrying about smearing, peeling or chipping. *Because* Lastron dries in split seconds, with silken plasticity! *Wear?* Why, Lastron gives nail enamel charmed life!

The bottle is *so* beautiful! *So* practical! *So* steady! The lucite plume actually balances your hand—making it amazingly easy to apply nail enamel *yourself!* *Discover* Lastron today. In all the Revlon "genius colors." .60 *plus tax.*

Now you apply nail enamel skillfully with *either* hand!

Remember! Well-dressed hands always wear Revlon Nail Enamel!

JEWELS BY HARRY WINSTON. COPYRIGHT 1947, REVLON PRODUCTS CORPORATION

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Craft Fabric
100% VIRGIN WOOL
SUIT FASHIONED IN Verdona
COAT MADE OF Delapoint
DESIGNED BY MONTE SANO
HAT BY
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Pacific
Worsteds Woolens
LOOK TO THE fabric FIRST
PACIFIC MILLS • WORSTED DIVISION • 261 FIFTH AVENUE • NEW YORK 16

b. h. wragge
does
clothes
for
life
today
At BONWIT TELLER in New York and
other fine stores throughout the country.

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Complete Advertisement
Copyrighted 1947, Heavenly* Silk Lingerie, Inc.

Ben Reig's wool bolero dress, tucked within an inch of its beautiful, sweeping hemline

Hood-

I. Magnin & Co.
California · Seattle

With and without jacket

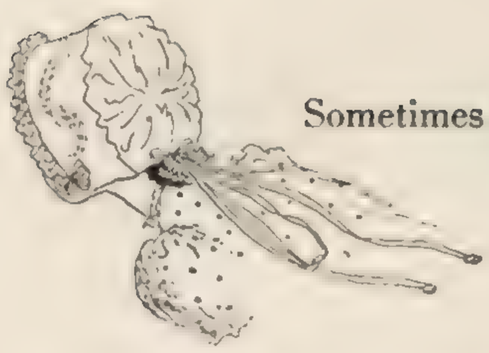
Horst—Vogue Studios

JULIUS GARFINCKEL & CO.

IN THE NATION'S CAPITAL

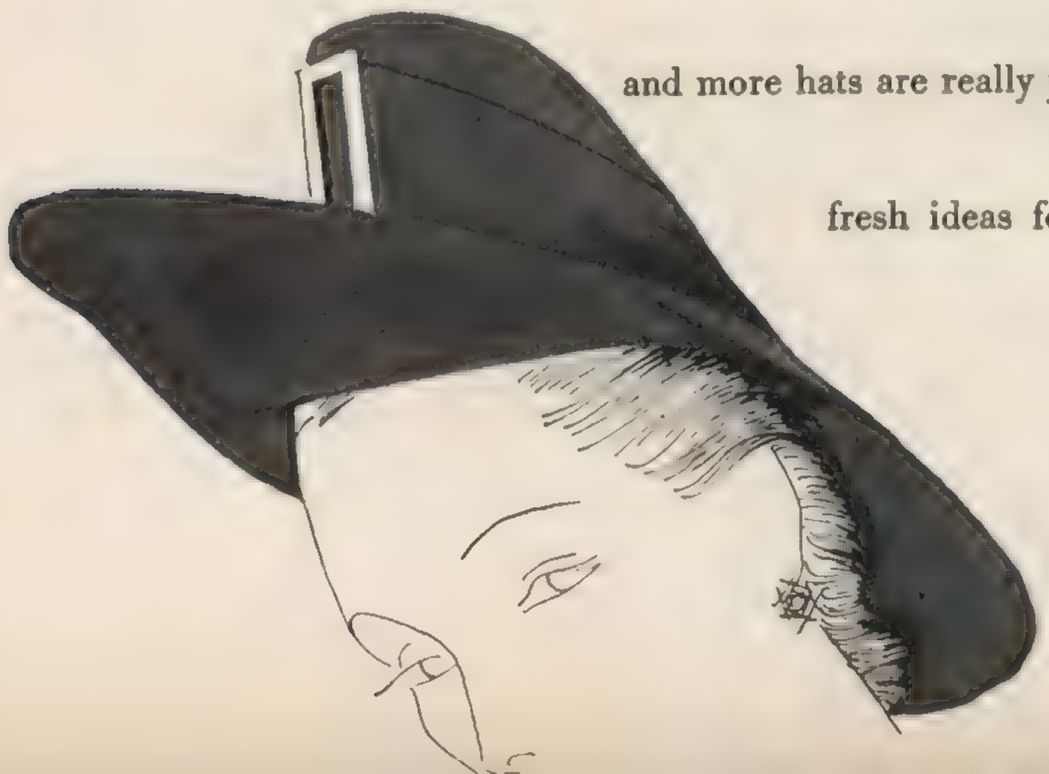
ELEANOR MURRAY

FOOL-THE-EYE DETAIL TO MAKE YOU SLENDER. BY AMY LINKER, IN FINEST SHARKSKIN.



Sometimes a bit of veil unveils a subtle design—and John Frederics proves it here. The subject of hats always charms us, especially the matching hats you ask us to design for you and your daughter—and her dolly, too. But hats and more hats are really just a hint that we're brimming over with fresh ideas for the fashionwise in our five hat shops—in fact, in all our 52 fashion shops—here at fabulous Field's.

Marshall Field & Company
CHICAGO



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inspired by swirling rhythm
pandora creates rhapsody in motion
deliberately different — delightfully dramatic
black, wine, brown, green or grey suede
— is twirled around the foot to create a
light-hearted — high throated — asymmetric
pump that is prophetic of a season
when important shoes are the fashion.
$22.95 in Dallas at
Sanger BROS.
FORWARD WITH Texas SINCE 1857

Fullness flung far, far back; slim front tapered to a high-buttoned top; shoulders smooth—thus Pauline Trigere builds an Empire coat. Hockanum wool from our Designer Collections.

SAKS FIFTH AVENUE

NEW YORK • CHICAGO • BEVERLY HILLS • DETROIT

jay thorpe
24 WEST 57
NEW YORK

JAY THORPE ORIGINAL

By our Wilson Folmar

from our custom suit collection, in a striking alliance of beige and black. Young silhouette and slim bodice pointed up by hip emphasis in the rippling flare swirled with velvet applique

The clothes you wear —
the home you grace — the way you like
to live — these things are you.

FOYER BY OUR DECORATING DEPARTMENT. SUIT BY ADELE SIMPSON. KORET BAG

Your appreciation of a beautiful costume — a magnificent console — a fine piece of silver — is a constant inspiration to us. We search the markets of the world so that here at Rich's you will find lovely fashions and fine examples of period and modern décor.

Rich's Atlanta

Textron's Back-to-the-Dorm Set, about $20

Autumn Colorings IN A GAY 3-

A warm, back-to-the-dorm set of finest washable rayon. In Textron's exclusive double-diamond print! With a quilted tunic jacket that flares out at the hips . . . neat, sweet pajamas that make a waist look test-tube slim. Tailored with typical Textron precision. Schoolhouse Red and Navy, Lime and Emerald Green, Powder Blue and Maroon. Sizes 10 to 18, at leading stores throughout the country.

TEXTRON
REG. U. S. PAT. OFF

HOME FASHIONS • LINGERIE

Textron's Luxurious Rayon Taffeta Coolie, about $12.95

PIECE ENSEMBLE . . . IN A GLAMOROUS QUILTED COOLIE

Not just a stay-at-home coat—Textron's pretty quilted coolie gets second glances going to college dances, too! Of finest Textron rayon taffeta all puffed up with quilting. Tailored to Textron perfection in Rose Red with White lining, Aqua with India Black, Oriental Blue with Gold Mist. Sizes 12 to 20, at leading stores throughout the country.

TEXTRON INC., Textron Building, 401 Fifth Avenue, New York 16, N. Y.

TEXTRON

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BLOUSES • MENSWEAR • HOSTESS COATS

Fall costume colors

. . . carefully selected for fashion-rightness bring new importance to handbags of luxurious, wear-defying VINYLITE Brand Plastics. Look for the trade-mark VINYLITE when you shop—at fine stores everywhere. Pronounce it "Vine-na-lite."

You know it's right if it's

Bags courtesy: Goldsmith Brothers

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Waterproof and Mildew-Resistant

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Longer Wearing

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SMARTWEAR
Emma Lange, Inc.
MILWAUKEE
a Fred. A. Block
original
Styled in Forstmann's Superb ORIELLA
(wool dress crepe) . . . with
metallic striped taffeta cuffs.
Gray, brown, black or wine. 10-18. $89.95
SECOND FLOOR

UP-FLUNG SAILOR BY WALTER FLORELL BAG BY KORET

The way you'll look this fall . . . from Fashion Reflections Row

HERBERT SONDHEIM goes to new lengths to suit you in wool . . .

re-shapes the silhouette . . . introduces the hip-long weskit . . .

unites three unexpected colours with enormous distinction. $175

the BROADWAY

Southern California

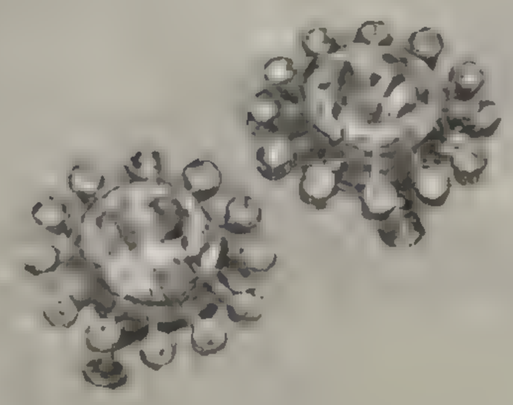
LOS ANGELES • HOLLYWOOD • PASADENA • CRENSHAW

Jelleff's

WASHINGTON 4, D.C.

Elements make an ensemble

. . . a dress—slit three times
at the yoke, jeweled three times
at the slits, flared time and
time again at the skirt.
A Jacket — matching, hip-
tiered, soft-shouldered.
A hat—side-swept, wrapped in
veiling, ribboned with a
huge taffeta bow. The suit
and dress by Paul Parnes
in bride's blue, amethyst,
black or grey wool in
sizes 10 to 18. $110
The hat by John-Frederics, $55.



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HALLMARKED COSTUME PIECE ORIGINALS . . . IMPORTED STONES HAND-SET IN STERLING SILVER.

EISENBERG JEWELRY, INC. • MERCHANDISE MART, CHICAGO

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the complete fashion story...

is richly fulfilled at Neiman-Marcus against a background that is in itself the very essence of fashion. In exquisitely appointed couturier shops our clientele enjoy the high adventure of choosing from the world's most beautiful clothes.

Important choice for Fall: our clipped-bolero ensemble, a BEN REIG design with the new skirt freedom, black velvet bodice and cummerbund. John-Frederics' broad brimmed tricorne.

Neiman-Marcus

Dallas

Jo Copeland of
PATTULLO
uses fabulous
ermine petals for
the portrait collar
of a broadcloth
cafe suit with
cascading skirt.
J. W. ROBINSON CO. LOS ANGELES

THE NEW LINE...LONG AND PLEATED... autumn forecast by Betty Levay. Fanfare of split-precision pleats held back to show your small, lithe waist...pleats to make every movement a thing of grace. Mallinson's rayon crepe, black, brown, green, plum. Sizes 10-20. $35.

Hat by Andrew Forbes

WOODWARD & LOTHROP

WASHINGTON

Cavalier cape . . . elegant and distinctive . . . created by Philip Mangone.
Hat by Lilly Dache

Scruggs Vandervoort Barney . . . Saint Louis

THE FASHION AUTHORITY OF THE MIDWEST

Stern's applauds the return of the ensemble...the flawless, simple wool dress with its own lined jacket, swallow-tailed, natural shouldered. .our Pamela exclusive in O'Hara green, sparkling burgundy, mink brown. 10 to 20... complete 49.95. Third Floor.

Stern's

STERN BROTHERS • FORTY-SECOND STREET WEST • NEW YORK 18

Sizes 38 to 44

Tiers point to the lovelier length . . .

Bows tie in rings of rhinestones . . .

Black, plum, green or blue rayon crepe

49.95

Lane Bryant

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Jacqueline FLATS
designed by WOHL
You'll yearn to get out and walk . . . in Jacquelines.
So brisk is their styling . . . so exhilarating their wardrobe-scheming colors
. . . so inviting that soft and wonderful Jacqueline feel.
Suedes, calfskins . . . $7.95 to $9.95.
WOHL SHOE COMPANY • SAINT LOUIS, MISSOURI

Berkshire's

Black Light

first stocking color for fall '47

Dusky black shadows to overtone your own

warm skin with strange loveliness

in Berkshire's 51 gauge nylons

Sheer...

Sheer...

Copyright 1947, Berkshire Knitting Mills

Dress by Trigere
Hat by Sally Victor
for Lord & Taylor
Berkshire Stockings
for the loveliest legs in the world . . . by the world's largest manufacturer of full-fashioned stockings

Alight and lovely, your diamonds gleam
afresh with every wearing, lend luster
to the fashions of your choosing.

De Beers Consolidated Mines, Ltd.,
and Associated Companies.

Three-carat "emerald" cut diamond looks magnificent in a pendant or ring. Priced from $3000 to $5000, plus tax.

Jewelry by Van Cleef & Arpels; furs by Maximilian.

Avisco RAYON

FABRIC FORECAST... A brilliant future for "Flarelite", lustrous viscose and acetate rayon satin by Bloomsburg Mills—a new development in Avisco rayon. Here, deftly draped by Charles Cooper into a sophisticated afternoon dress with exaggerated cowl pockets. Jay-Thorpe, Inc., New York; Jenny Co., Cincinnati; Neiman-Marcus Co., Dallas.

Avisco is the registered trademark for products of American Viscose Corporation, 350 Fifth Avenue, New York 1, N. Y.

Castlecliff THE TALKED-ABOUT JEWELRY

Now . . . our collection of imported Pearls. . .*

unparalleled in their exquisite beauty.

*Simulated

THE WHITE HOUSE

RAPHAEL WEILL & COMPANY

SAN FRANCISCO

Howard Greer

captures the new mood of opulence in a silver-blazoned opera sheath. Ours alone in San Francisco

I. Miller

And with the *longer* skirts?

The same sweet *modesty* of

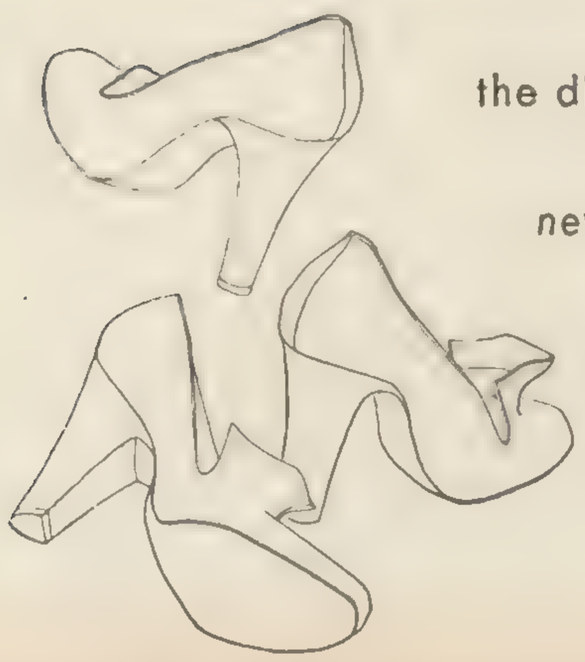
covered heel and toe . . .

worked three delicate ways.

As in the elegant opera, the Lafayette ruff,

the dinner ring anklet . . .

new as the new way of fashion.



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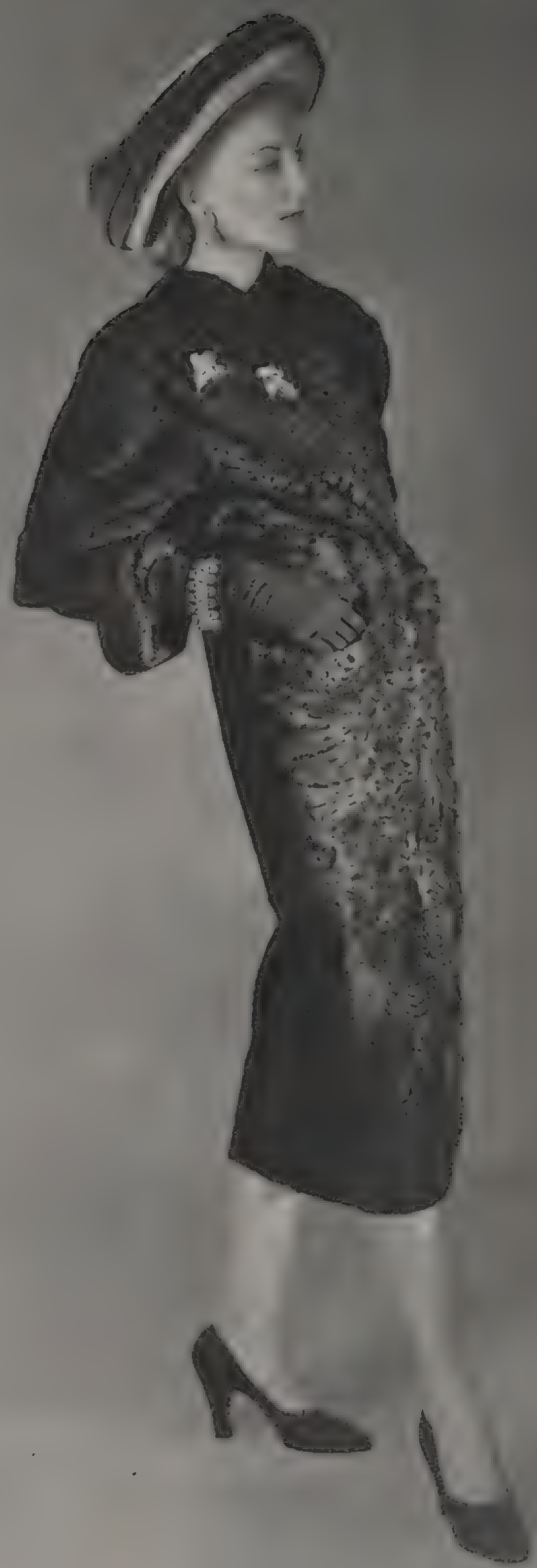
MAXIMILIAN FURS NEW YORK

The Spiral Curve...

in HOLLANDER

RUSSIAN BROADTAIL

(Featherlite Brand)



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NEIMAN-MARCUS DALLAS

Hat by Sally Victor Jewels by Van Cleef and Arpels

Kraus
ORIGINAL

ZUCKERMAN & KRAUS, N. Y.

FORSTMANN KASHMIRANA

Jordan Marsh

Pattullo drapes flashing red . . . a Rodier jersey fired with a thousand metal sparks, on a dress of blackest black rayon crepe. Sizes 12 to 20. $110.00. Designers' Shop, Second Floor. Hat by Alfreda, $29.50.

JORDAN MARSH COMPANY • BOSTON, MASS. • NEW ENGLAND'S GREAT STORE

the
long
lovely
look

by William Bass

Exciting . . . the exaggerated hipline that plays up a tiny waist! A two-piece dress in jet or dove gray rayon bengaline by Hess-Goldsmith. Hat by Alice May.

JOSEPH HORNE CO.
PITTSBURGH

Hattie Carnegie Original
Naturally at
Himelhoch's Detroit

Thalhimers Richmond

Over A Century In Virginia

hat by Lilly Daché

by Maurice Rentner

from our Designer's Collection,
Americana Shop, Third Floor

"Fine fabrics are the foundation of fashion"
Designed by Jane Derby in Black Tulip broadcloth.
Juilliard
100% VIRGIN WOOL
A. D. Juilliard & CO., Inc.
40 West 40th St., New York

Slumber gown a la Victoria. So demure . . . so utterly disarming . . . with its lavish bib and tucker of Val lace.

At fine stores everywhere.

Black Tulip

...Stetson's throbbing purple muted with black...glinted with gold. Its strength lies in the subtle way it freshens your skin...fuses each outfit with completeness. Above right: "Floret," the big beret, $14.95. Above left: "Bouquet," swagger banded in gold, $14.95. Left: "Blossom," round-crown padre, $14.95.

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AT LEADING STORES OR WRITE TO STETSON MILLINERY
475 FIFTH AVENUE, N.Y. ALSO MADE IN CANADA

CLOTHES BY MONTE-SANO

Artfully contrived . . . this essential white blouse in sparkling BUR-MIL rayon crepe.

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BURLINGTON MILLS Corporation of New York, 450 Seventh Avenue, New York 1, N. Y.

BURLINGTON MILLS BUR-MIL QUALITY PRODUCT

Joffe Vogue Studios • Suit by Spectator Sports

The Master's use of line, dimension
and color in Nolde's six leg sizes

NOLDE KNIT TO FIT NYLONS

inspired by TUSSY'S new color . . . MIDNIGHT

Coro creates star-spun magic for you...

Midnight

jewels by Coro

Coro CRAFT

Coro Inc., New York 1, N. Y.

AMERICA'S BEST DRESSED WOMEN WEAR CORO JEWELRY

nanty fracks

Buffums'

LONG BEACH 2, CALIFORNIA

Philip Mangone's

swashbuckling greatcoat in Forstmann's heavenly tweed overplaid. Sizes 10 to 16. Plaid of beige, gray or green with brown, $198. Fashion Shop, Third Floor

Molly
design

512 Seventh Avenue, New York City

crown button suit in imperial gabardine by MIRON

CONTOUR BAGS in the new Fall silhouette.
Long and rounded . . . decidedly feminine.
Beautifully draped of lustrous Suedera*.
In town colors. 24 Kt. gold plate trim.

Left: $18.50† Center: $25.00† Right: $35.00†

GOLD SEAL IMPORTERS, INC.
Paris New York

*Forstmann's broadcloth—40% cashmere, 60% virgin wool.
†Subject to 20% Fed. Tax. ‡Slightly higher on West Coast.

Tailored by ORIGINALA in
exclusive STROOCK fabrics.
ORIGINALA fleece, about $125.
Kashmir, about $275.
For the store nearest you, write
ORIGINAL MODES COMPANY
512 Seventh Avenue, New York 18
it's an Originala!

Hal Reiff photograph. Florence Reichman hat.

A gentlewoman's suit–naturally Mangone's . . of Wain, Shiell worsted, loomed in Great Britain. Frost Bros. *San Antonio*

Jane Engel exclusive, designed to take you into a new season, a new silhouette, with complete perfection. Two-piece with button back, bracelet sleeve, in black, elephant grey, brown, or spruce green rayon crepe. 10 to 18. **$45**

Jane engel Madison at 79th, New York 21, N. Y.
and Jane Engel shops in 60 cities throughout the world

The swaggering suit
on riding habit lines,
eloquently defined in broadcloth.
By Nettie Rosenstein.
Mme. Pauline hat.

Stix, Baer & Fuller

ST. LOUIS

hat by Lilly Daché

by Maurice Rentner

WEDGWOOD ROOM

Lazarus

COLUMBUS, OHIO

One of six Cohama Designer Colors for Fall... in one of many Cohama fabrics—a gently woven pure wool threaded with unexpected sparkle.

Fashion begins with COHAMA Fabrics in Wool in Silk in Rayon

A division of United Merchants and Manufacturers, Inc.

Dinner suit designed for drama...its beautiful quality underlined by the skillfully manipulated train, the sweep of ostrich feathers dyed to the same subtle shade, the Talon slide fastener in the skirt.

For a lady of great elegance... Arresting, glamorous... this is a costume to remember! Each subtle detail is perfection itself. Even the slide fastener hidden in the skirt placket is the finest-to-be-found...ribbon-smooth, completely undetectable. Yet this beautifully dependable Talon slide fastener—so carefully chosen for this $235 dinner suit—is so inexpensive, so widely used, it's no trouble at all to find it in a $3.95 house dress! Actually, it adds extra value to each.

Talon

REG. U. S. PAT. OFF.

THE QUALITY SLIDE FASTENER

TALON, INC., MEADVILLE, PA.

To her new words are exciting... Eleanor Kask

young assistant to the president of Funk & Wagnalls, has the exciting job of promoting a brand new kind of dictionary—the New College Standard. Eleanor mirrors you, the fashion-wise young woman for whom we've created TWENTY-ONES.

JERRY

PERC

DRESS BY PEG NEWTON

you'll be exciting in

JABOT

twenty-ones

EXCITING FOOTWEAR

"HALF-HIGHs"—the heel news of the year on TWENTY-ONES—the shoe news of the year. We have created glamorous pumps, sandals, dress shoes, and tailored shoes with this important new heel. Wear them—hear the raves! The name TWENTY-ONES is proudly stamped in gold in every pair. About $8.95, $9.95.

BARRETT SHOE CO., DIVISION OF GENERAL SHOE CORPORATION, NASHVILLE, TENN.

PAINTED BY JOHN LAGATTA

PURE SILK OF TRADITIONAL LAROS QUALITY . . .

IN EXQUISITELY FINISHED GOWNS AND SLIPS

Laros

... the label

to look for...

OLD ITALIAN LOCKET SET IN ORIENTAL PEARLS, CIRCA 1840; COURTESY OF PETIT MUSEE

"Third Dimension Beauty"...the ultimate in silvercrafting...is found only in WALLACE STERLING

Something borrowed, something blue, something old . . . and for the something new, Wallace Sterling. The only sterling with "Third Dimension Beauty". . . patterns that are sculptured, given full body and complete form on the back and sides as well as on the front. "Third Dimension Beauty," the achievement of more than a century of fine silvercrafting, is exclusive with Wallace Sterling. Famous Wallace patterns shown above include, left to right, Grand Colonial, Sir Christopher, Stradivari, Grande Baroque, Rose Point. Six-piece place settings (the ideal wedding gift) include luncheon knife, luncheon fork, cream soup spoon, teaspoon, salad fork, butter spreader; about $25 to $30.

Wallace Silversmiths, Wallingford, Conn. • *Since 1835* • R. Wallace & Sons of Canada, Ltd., Toronto, Ontario

THIRD DIMENSION BEAUTY

Beauty in Front *Beauty in Profile* *Beauty in Back*

You Choose Sterling Once for a Lifetime . . . So Nothing Less Than the Finest Will Satisfy

Prima Ballerina Coat
Has Circle Magic
in its Swirling Skirt
by
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Hat by HATTIE CARNEGIE

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Designers' Shop, NEW ORLEANS

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watch what happens

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AND BEYOND TIME . . . JO COPELAND'S
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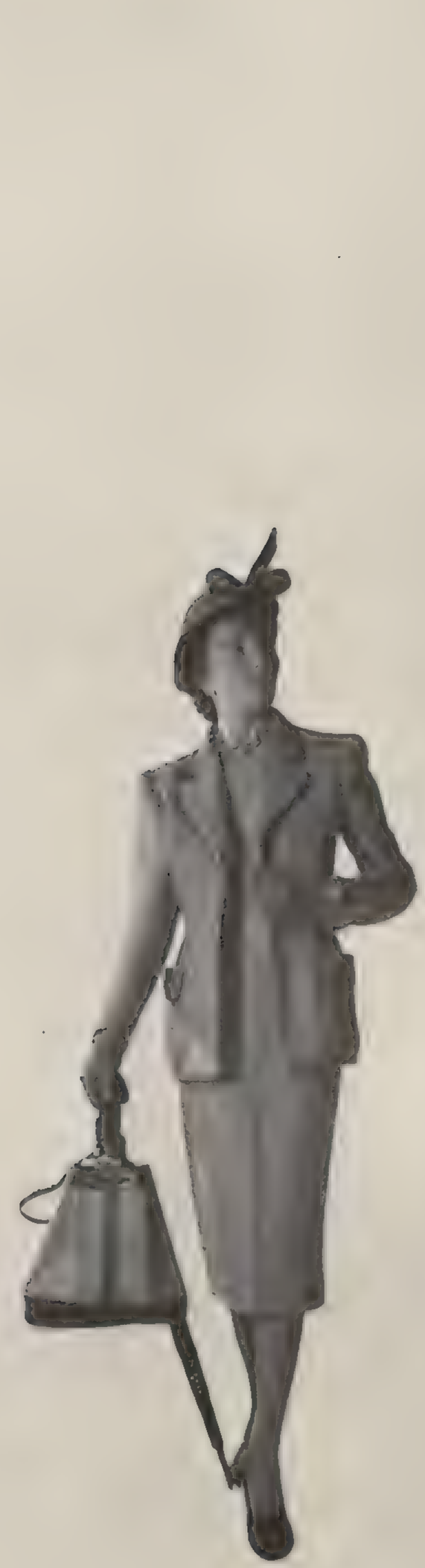

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CHAMPAGNE GABARDINE IN A
MIRACLE OF UNDERSTATEMENT
BY NETTIE ROSENSTEIN

of course at **Seidenbach's**

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Peg pocketed contour dress and bolero jacket in bewitching shades of wool jersey, waist wrapped with black satin cummerbund. Junior sizes, about 40.00, at fine stores or write Junior Guild, Inc., 847 West Jackson, Chicago 7

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A grey crepe in two tones for the dress-up dress...

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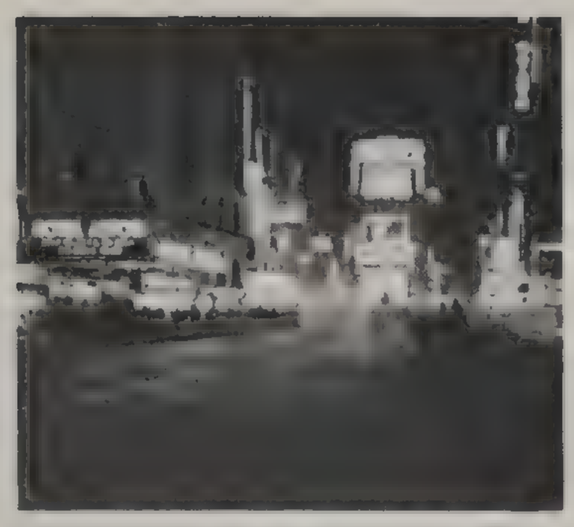

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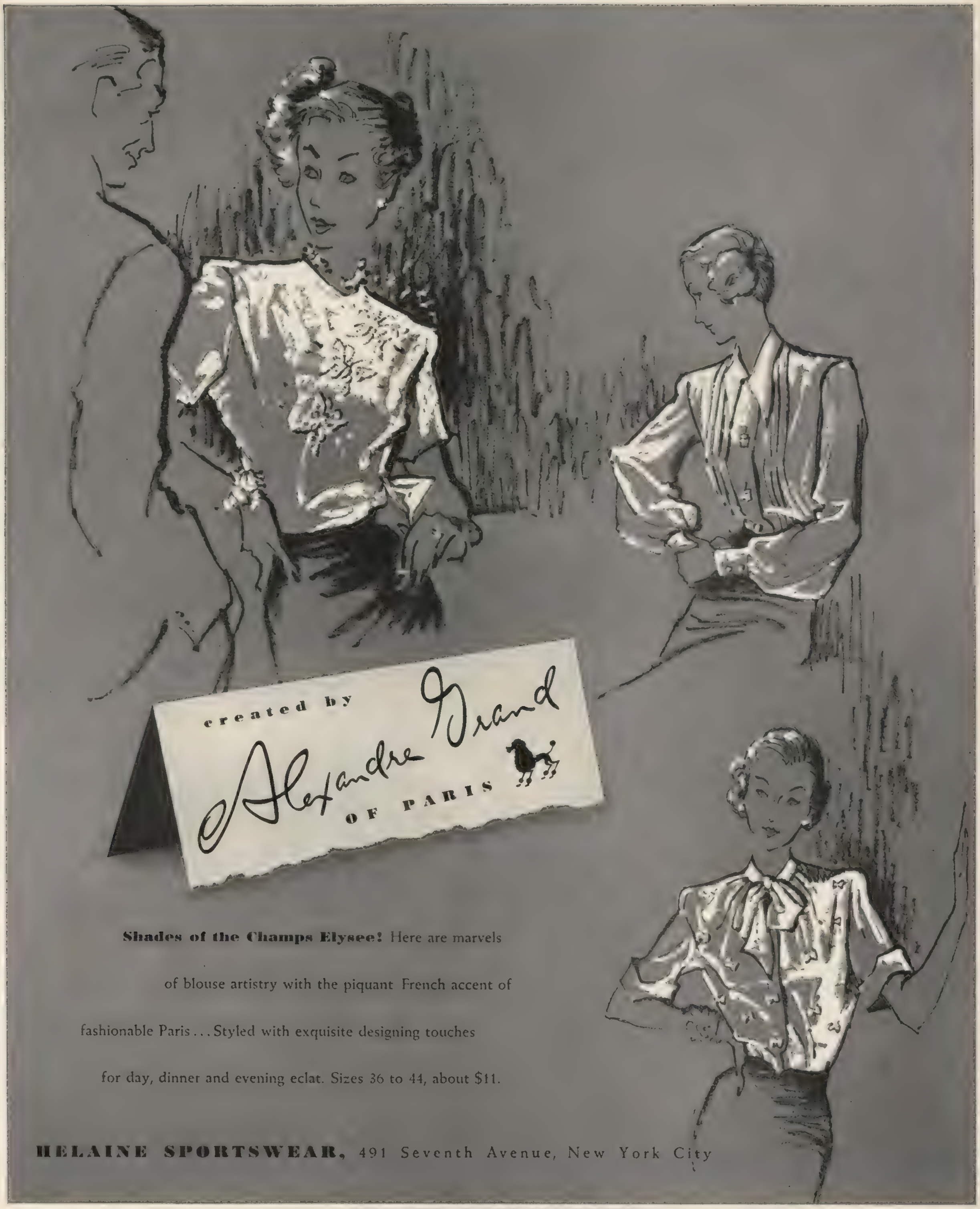

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In three sculptured proportions;
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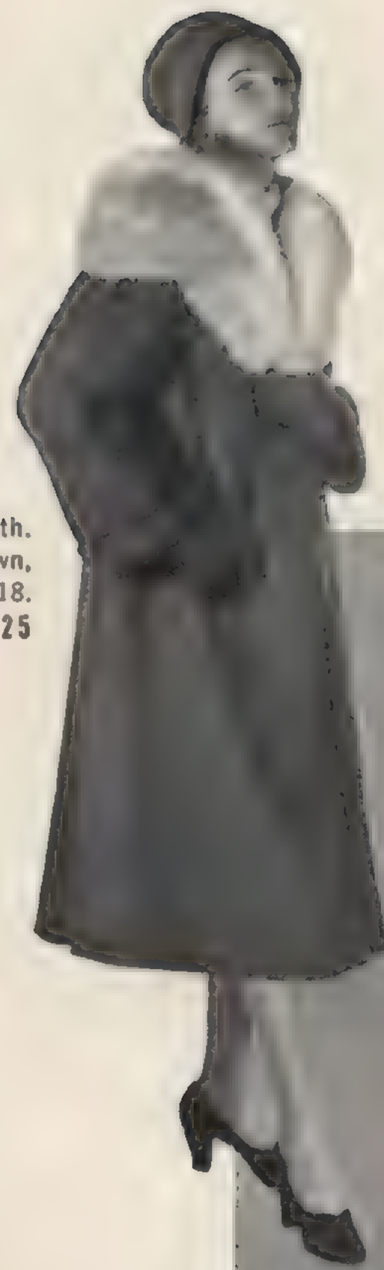

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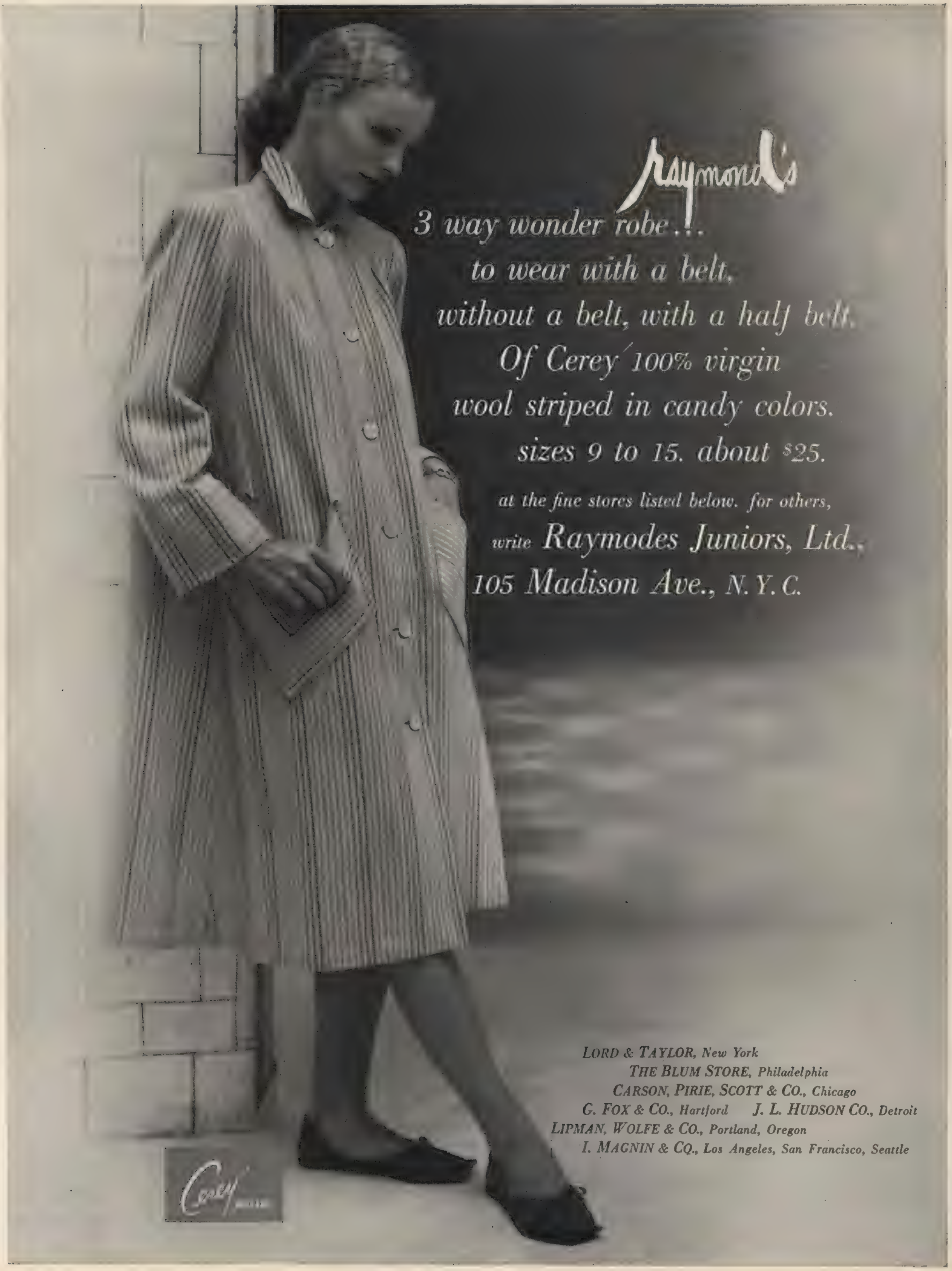
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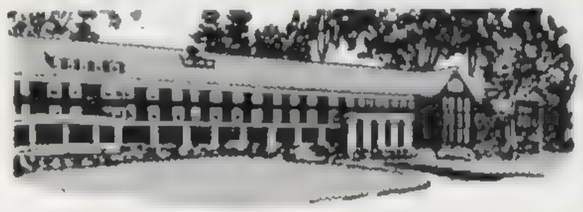
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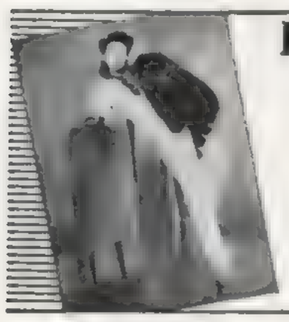

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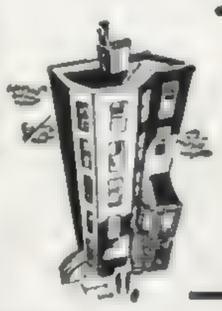

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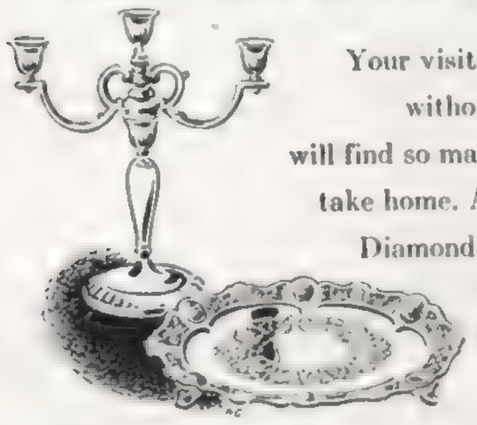

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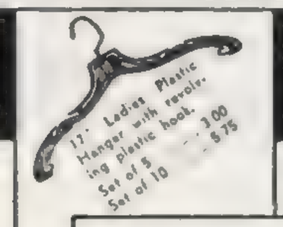

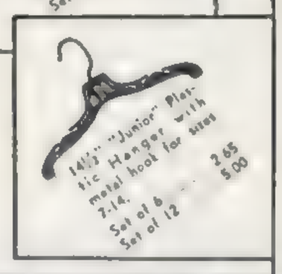

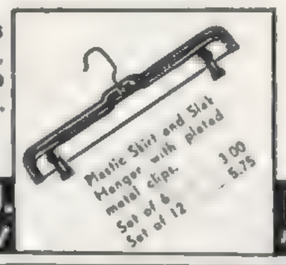

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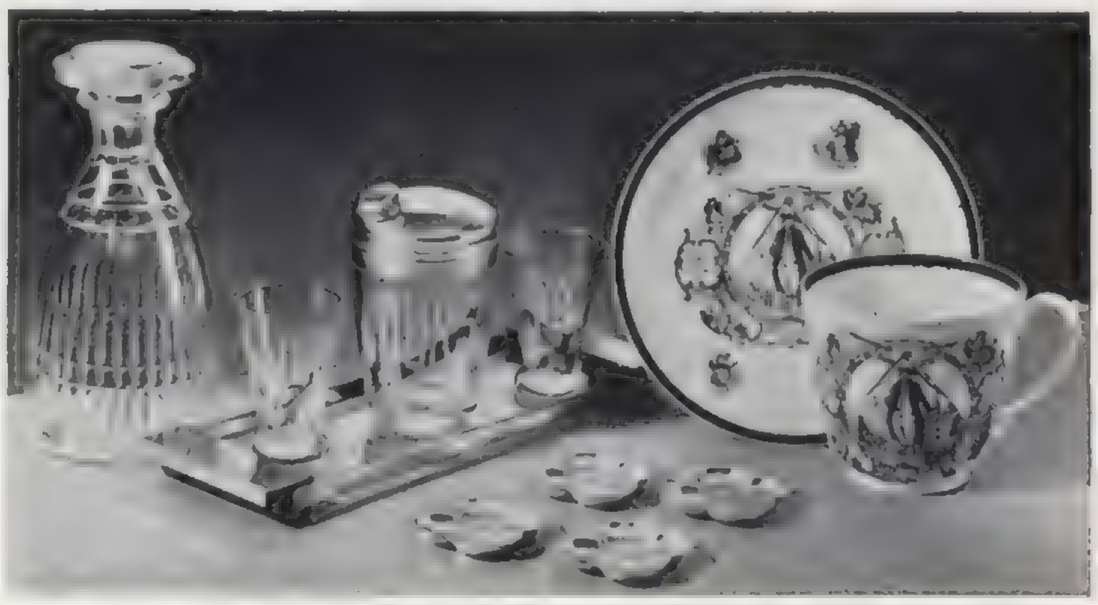

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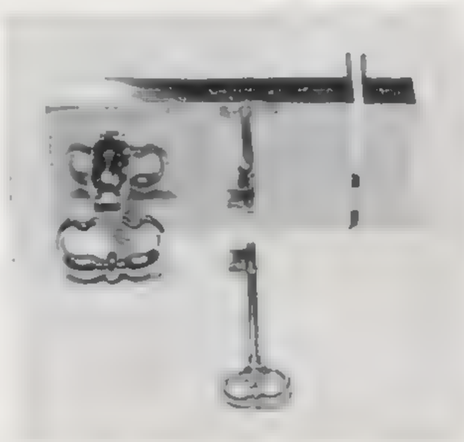

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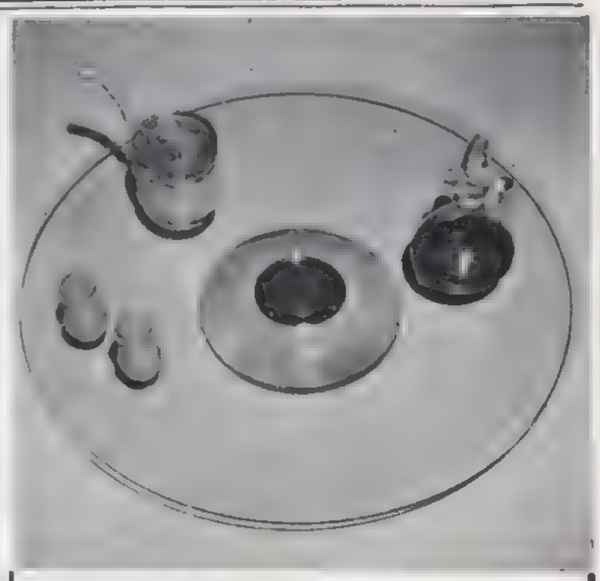

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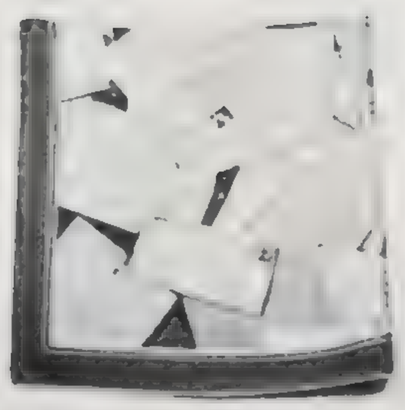

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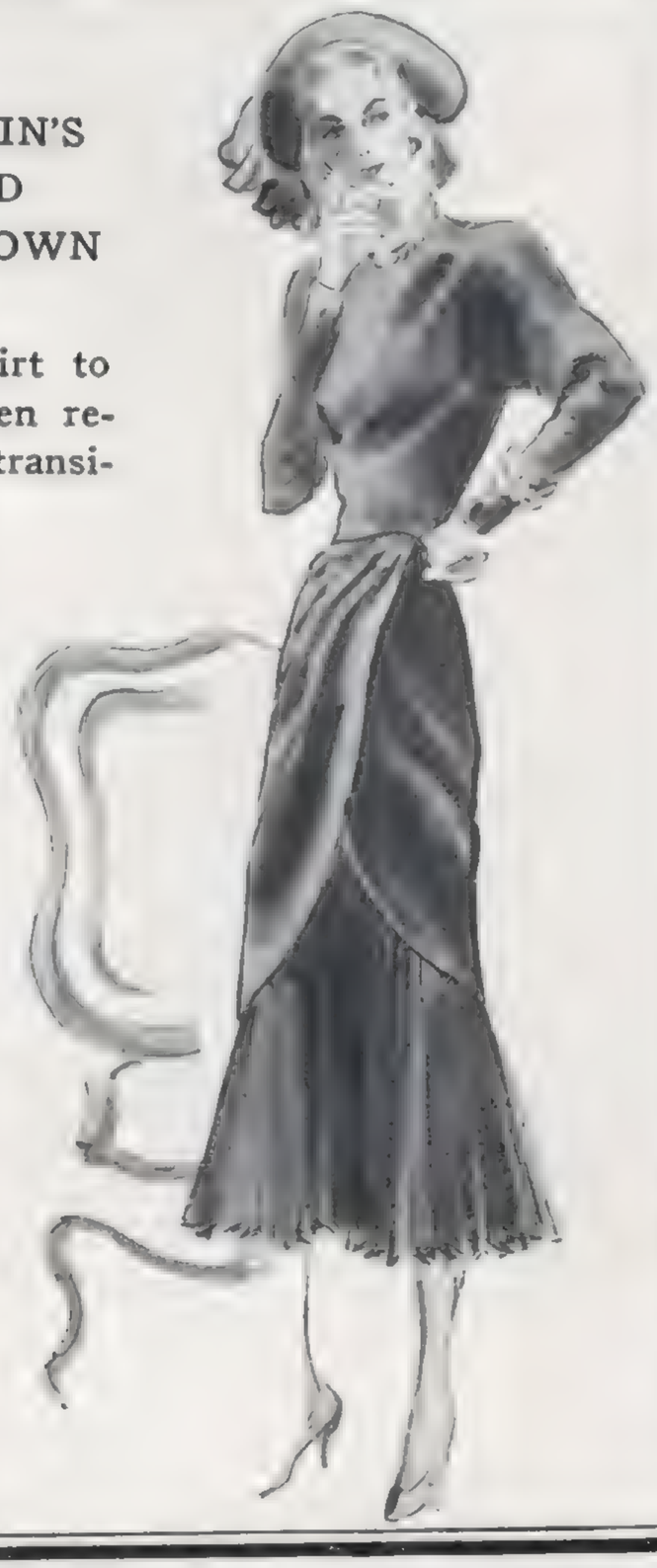

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VOGUE IS PUBLISHED BY
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SEPTEMBER 1, 1947, CONTENTS

Fashion Changes

Vogue's eye view 167
Fashion changes—Autumn, 1947 168–170
The change: toward the triangle 171
The change: toward the bright foot 172
The change: tight top, little middle, wide skirt 173
The change: back to the evening mantle 174
Changes in particular 175–179
Three points of beauty 180
Mrs. William Paley; Countess Corti 182–183
Miss Wendy Burden; Miss Jeanne Marie Schley 184–185
The Infanta silhouette in furs 186–187
Fashion changes in coats 188–192
Fashion changes in dresses 193–195
Fashion changes in the evening 196–199
Fashion changes in suits 212–219
Fashion changes in Vogue Designs of Dressmaking 226–227
Underskirts for the new long skirts 228

People and Ideas

People are talking about 181
Progressive education. By Jean Fair Mitchell of Brearley . . 200
Two meditations. By Rumer Godden 201
Capri 202–205
Changes in their fields 206–209
Summer party at Newport 210–211
Danny Kaye: portrait with symbols 220
Fashions in "No." By Peter Ustinov 221
Life on the range 222–225
Glasse dishes. By Marion Flexner 240–244
Children study their fellow man. By Aileen Shaw 252

Special Departments

Vogue's School Directory 148–151
Shop Hound 152–157
Discoveries in Beauty 232, 234, 238, 250

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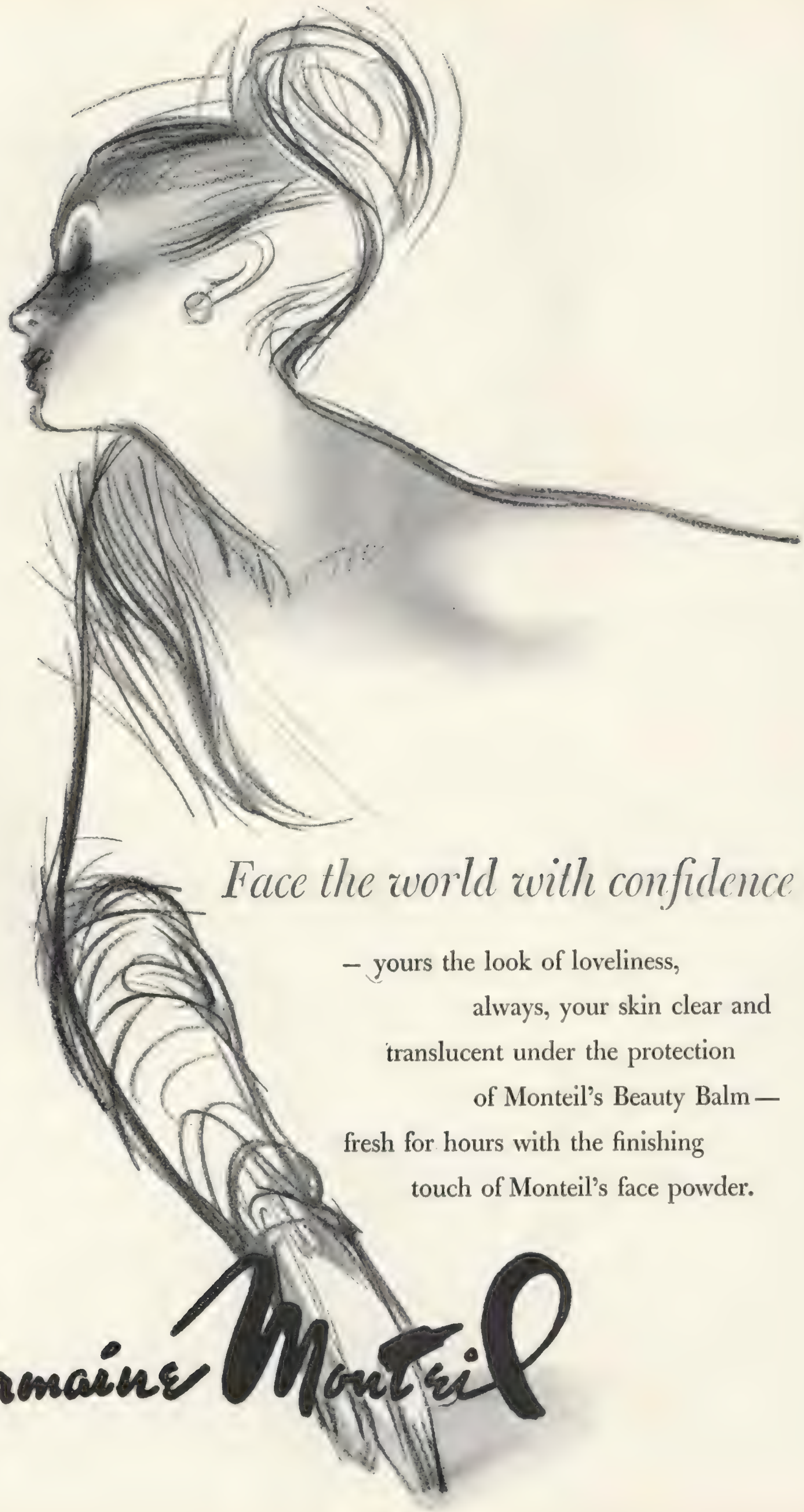

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Vogue's eye view:

Fashion CHANGES
Fashion MOVES

SOME HATS MOVE TO THE SIDE as you will see in these drawings of Dior's little "Danilo" berets, shown in Paris, August 6th.

THE SKIRT MOVES DOWN in every case, *around* in many a case, as you will see in the pages of this issue of Vogue. Heels move up, have been on the move for months.

THE WAIST MOVES IN—either in the natural way, if you are fortunate in your figure; or it moves in with the aid of one of the new little waist-liners (Vogue, August 1, Sept. 1); or it *seems* to move in with the aid of new and wonderful *trompe-l'œil* designing.

AND FASHION MOVES ON from the rôle of the dictator decreeing one rule, one length, one width, one shape—to the rôle of a charmer beguiling her public in as many different ways, with as many different blandishments as she can think of...as you will see in the pages of this issue of Vogue.

FROM PARIS, two little hats shown by Dior, designed by Maud Roser; to be worn completely on one side of the head, with the hair piled or swirled on the other side; so completely on the side that one (below) has an accommodating cleft for the ear. Bergdorf Goodman.

New—the Cocoon
New—the Triangle
New—the Infanta Silhouette

FASHION CHANGES

Which can you wear? The prime concern of most of the women who are thinking about fashion this autumn is not "What's new?" but "Which of the new can I wear?" For by now, surely, every able-to-read woman has seen, read, heard and overheard the facts that: Skirts are longer. Shoulders are smaller. Waists are diminished. Hips are accented. These are the points of change, but the *point* of the change is in the new freedom of choice. On these two pages are four important silhouettes—but there are variations of them throughout the collections and throughout this issue. No one of them is smarter than any other, *per se.* But from them, you can choose a silhouette which has advantages for your figure; a subtle and satisfying effect upon your psyche and your public.

The triangle makes a continuous slant past small shoulders to a wide-flung skirt. Its style is in its swing—it must swing and swing long; the woman who chooses it should wear tall heels if her height is average or less. Its appeal is in its fresh young look, its smallness above the waist. The woman who wears it may have little bosom; but she must already have forgotten exaggerated shoulder pads. (Pages 171, 188, 189, 191.)

The cocoon as a silhouette is not determined until the woman who wears it—*wears* it. And not just any figure will do. The cocoon begins by being an almost straight coat, to be wrapped, literally held into line and elegance. It asks: almost straight up and down-ness of moderately flat hips, long legs, and a not-too-ample bosom. (Pages 175, 185, 190.)

The Infanta silhouette is *the* flatterer of the season; easier to wear than you'd think at first glance. Because hips are accented, almost any waistline seems small by comparison. Because the skirt is rounded, it can flow over—gloss over—larger than ideal hips; because shoulders are diminished, buckram and padding occasionally used in the skirt, this silhouette is almost a figure in itself. And if you think it's demanding, try it and see. (Pages 172, 173, 186, 187, 193, 195, 213.)

Continuing—the basic, sculptured line

The basic, sculptured line goes on and on, with minor changes from season to season. And because it is a faithful follower of the body's lines—it follows that those lines had better be good. Traditionally, the skirt is slim, the jacket is longish, fitted at the waist. Transitionally, the skirt is longer, the shoulders more nearly natural. And there may be other changes as well, which will change, in each case, the demands placed upon the figure. There may be a cape; there may be a flick of peplum, just enough to give slightly-larger-than-ideal hips a break. (See pages 192, 194, 195, 212, 214-219.) *(Continued on following page)*

Fashion changes *(continued)*

Changes in skirt lengths The skirt is the measure of the fashion-change this season. Longer in every case. How *much* longer depends upon the time of day (skirts grow longer as the day grows later). How *much* longer depends upon the wearer (the proportions of her figure, and her own sense of what is most appropriate for her). For day, no one length skirt is determined, but a good, safe choice for a woman of average height is fourteen inches from the floor. Let no one say that there is one rule about skirt-lengths. There may be hardy individualists who prefer to keep their skirts at the level set by wartime restrictions: there's no rule to say they can't. But to such women we say: wear what you please; but we warn you that the new clothes, with their lengthening, softening lines—are subtle clothes, persuasive; satisfying to wear and exciting to see.

Changes in skirt shapes There's a new look below the waist. The little "extra" skirt has become a major fashion, with more design than it has ever known before. This season, there are circular skirts; skirts with unpressed pleats. Tear-drop shapes with corseted waists. Profile skirts, that are exactly *that*—with movement that's seen best, side-view. There are skirts with intricate inner design, shaped by buckram or padding to imply gently rounding hips. There's the pencil skirt, now grown longer. And because a too-scant hem may make an otherwise good suit seem obsolete to you, shops are making a point of extra-long extra skirts which you can team with faithful jackets of other years.

Changes after dark Ankle-length stands as the established length for most evening dresses on most occasions. It is this length that has caused one of the season's most engaging changes—the change toward the bright foot. Satin sandals dyed to bright or bronzy shades (look for them on page 172; pages 197 and 198). Full evening dresses go on, of course, but not without change: this season, shoulders are sub rosa. They may be completely covered by jackets, slightly covered by wide straps, somewhat covered by wisps of veiling. There's a change, too, in the coat that you wear at night—for the big evening coat, the evening mantle have swept in again. Some touch the floor; some (the one on the cover, for instance) just skim the ankle. And the rule, as a rule, is that the coat goes as far as the dress. The exception is the fur bodice—which couldn't be shorter.

The change at 5 o'clock is one of the most sweeping changes in fashion ...and one of the most beguiling. It is clearly a point between day and night; so is its formality; so is the skirt-length of the hour. At five o'clock, rich, texture-y materials appear: satin, broadcloth, velvet. The lines might be any of the season's silhouettes—but in every case, there will be considerable covery. There will be beautiful details. Satin shoes, velvet shoes; long white kid gloves; little handbags; touches of ermine—not one of which you would wear a minute before five o'clock; and all of which you might wear hours later.

Changes at the head Just as the figure influences the choice of silhouette, size of head and shape of coiffure influence the choice of hat. So far, there are two general hat-choices for the season. There's the little, head-fitting cloche or casserole hat which fits the head best when hair is worn fairly short (which it is, more and more often). There's the bulky-crowned hat for a more involved coiffure. And each of these hats has its place above the narrow-shouldered silhouette. As for coiffures: the *(Continued on page 248)*

PENN

The change:

toward the triangle,

slanted from the head.

Small shoulders.

Full jacket.

Full, longer skirt.

Further news: black with beige. A contrast of textures... cummerbound at the waist. Designed by Traina-Norell.

Fluffy jacket of wool-and-fur cloth, polished dress of silk-and-wool faille. At Bonwit Teller; Nan Duskin. The lipstick, Marie Earle's "Mocambo."

The change:
toward the bright foot.
Stocking and shoe
to match.
The fitted
short evening dress.
Further news: black with green. Opaque nylon stockings by Gotham. Shoes made to order, by Evins, from I. Miller.
Covered-up dress of rayon taffeta with slivers of jet, designed by Ceil Chapman. At Saks Fifth Avenue; L. S. Ayres.

The change:

tight top,

little middle,

wide-skirt silhouette.

here, with heroic cape.

Further news: black with red...The new use of cape oversleeves, flip-up collar, over moulded bodice. In wool; by Claire McCardell. Lord & Taylor; Garfinckel's. Weathervane beret in red velvet, from John Frederics.

PENN

The change:

back to the evening mantle,

a pyramid of cloth.

Small shoulders.

Full sweep to the floor.

Further news: black with flamingo...

pure slant past small shoulders. Both

Bright side worn inside. Turned up collar that points to the chin;

sides of Forstmann's suède cloth. Lord & Taylor; Neiman-Marcus.

The change: in size. Koret's miniature handbag held in the hand. Of polished calf, minus a handle. The long glove like a gauntlet is by Dawnelle. Both, Best's.

Change in PARTICULARS

Here—and for four pages on—is a close focus on more specifics of your new look. On what is beneath it (the waist-liner); on what is besides (the shoe like a glove, the glove like a gauntlet; the little fur piece, the long pendant necklace and the teardrop earring).

And a close look at evening—

at shoulders *sub rosa* and the profile skirt.

The waist-liner (right): a corset wonder

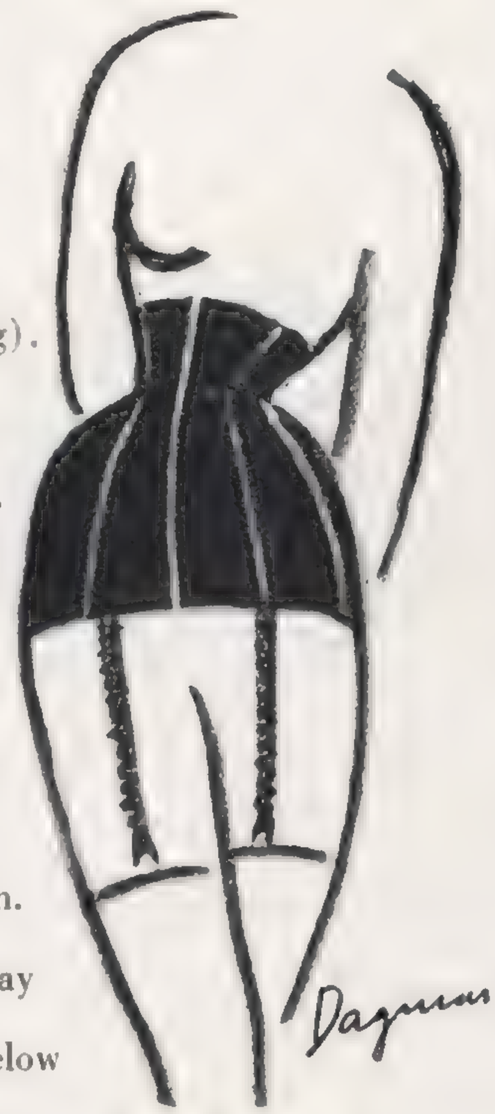
to round the hips,

flatten a diaphragm,

whittle away a waist.

To order at Bergdorf Goodman.

The cocoon (left): a long cutaway jacket in wool chinchilla. Buttoned below an up-or-down collar; curved at the hipline—to pull close over a full skirt. Designed by Hattie Carnegie.



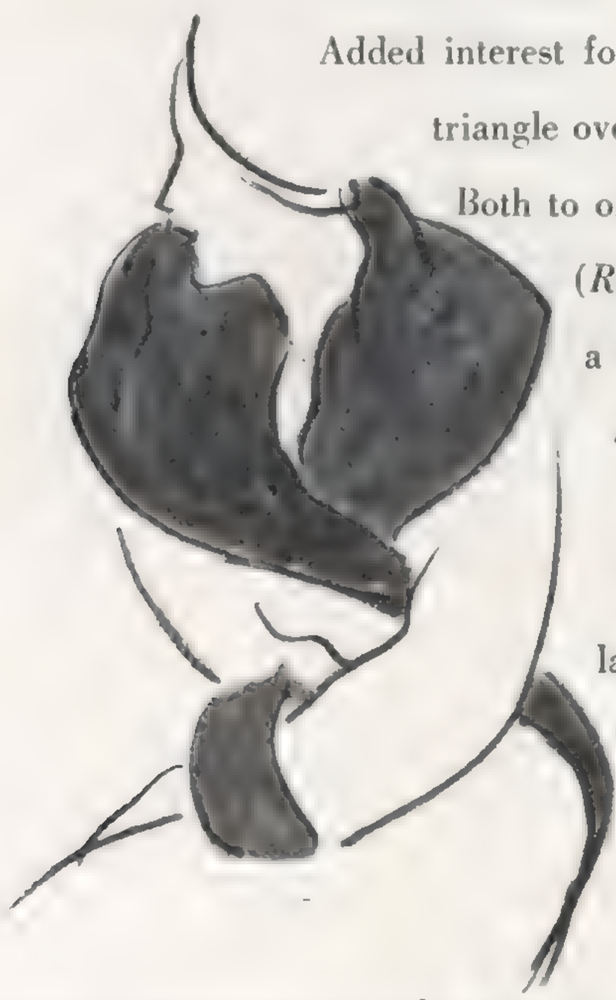
PENN

The change: to the shoe with a soft toe, unboxed, without stiffening. Here, of suède, like a glove for the foot. Thin-soled, light; elegant in line. Palter DeLiso opera pump; $23 at Bonwit Teller. The glacé capeskin gloves are pale beige. Made by Aris; $5 at Franklin Simon.

Change in PARTICULARS *(continued)*

The change: to the small piece—or small allotment—of fur, elegant just because of its dimension.

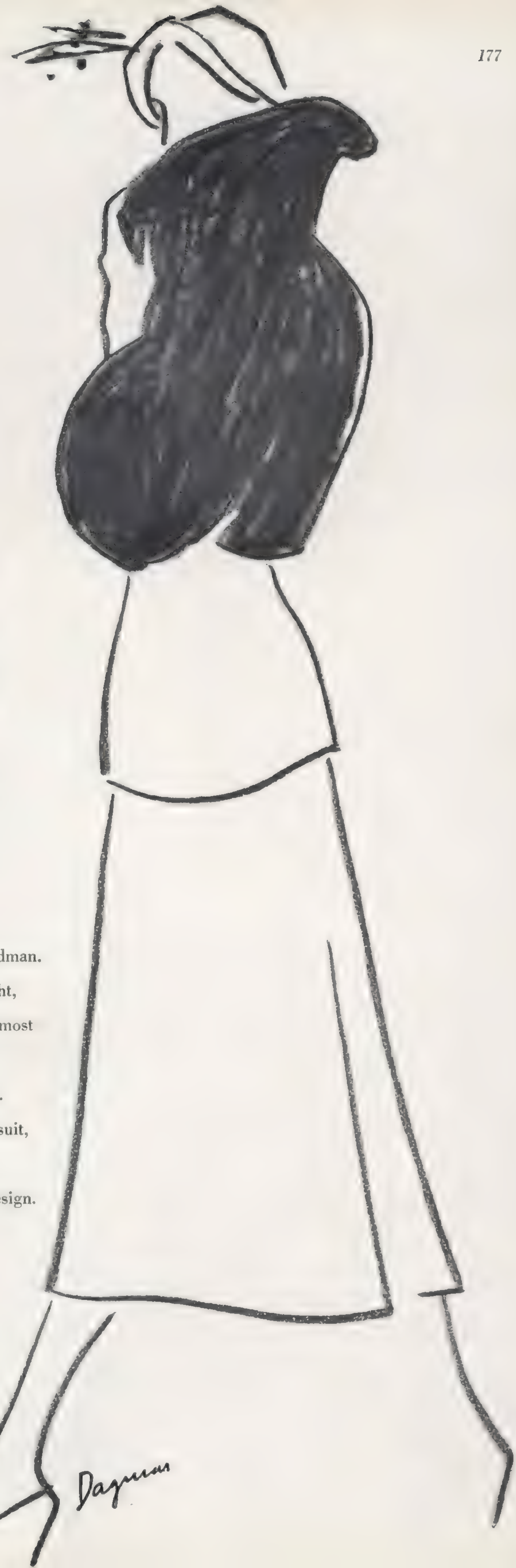
(*Above*) A necktie of white ermine fringed with black tails.

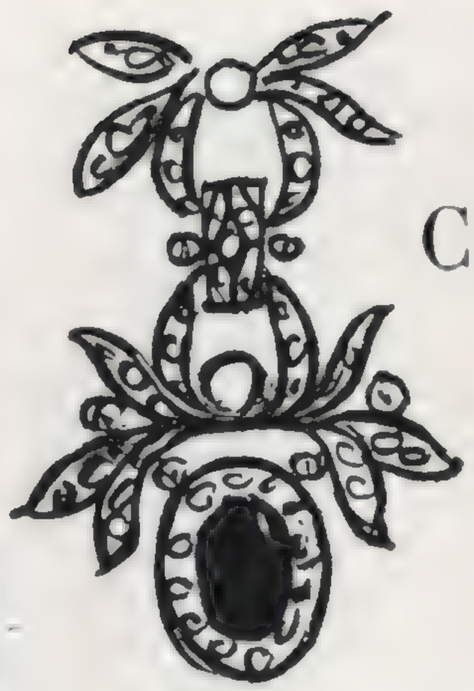


Added interest for Mark Mooring's triangle overcoat of black wool. Both to order at Bergdorf Goodman.

(*Right*) The hug-me-tight, a fur abbreviation. Almost all collar and short, fat melon sleeves. To wear first over a suit, later over a coat. A Hattie Carnegie design.

The change: to the cocoon coat with the important collar. On page 190 this same coat is shown with the collar as a hood, and as a high-standing shawl. Here, it is a flat-lying fichu of bright red wool.





Change in PARTICULARS

(Continued)

The change: back to the pendant necklace. Here a sapphire-blue stone swinging long on a thin 20-inch silvered chain. By Trifari; at Wanamaker's.

The change: back to the pendant earring— false and beguiling. Castlecliff design of love knots in brilliants. Lord & Taylor.

And again: the lavalière pendant. Here, mid-long; 24 inches of rhinestones. Added interest: the romantic evening hat, almost a coiffure of tulle and paillettes. Both designed by Hattie Carnegie.

The change (left): to a profile skirt with deep pleats, placed low, swinging long. Added interest: tight top, covered top; tucked hips with pockets tucked in.

An Adele Simpson design in copper-coloured rayon taffeta at Saks Fifth Ave.

Shoulders . . . sub rosa

This season even your most formal evening dress has some, and seemly, cover-y.

Under a dropped fold: shoulder fold roundly seconded at the hips. Hattie Carnegie design in rose-red tapestry satin.

Under a fichu (below): shoulders curtained in a chiffon square that matches the apricot dress; to order at Mildred O'Quinn.

PENN

Under shawl-shape folds (top): drop-shoulder dress in hyacinth-blue Hafner rayon satin, sleeves short of the gloves. Hattie Carnegie design. *Under shirring* (below): shoulder-shirred above long sleeves; circle-shirred below the waist. Rayon taffeta. Wilson Folmar design at Jay Thorpe.

HORST

TCHELITCHEW, "THE HEAD OF GOLD." OIL; 1947

Posing before it, a woman who illustrates three points of beauty, 1947

People are talking about . . .

The Marshall Plan and whether or not it can be made to function in time....The fabulous new gold strikes in South Africa that point up the interest in this—perhaps—last of the world's great undeveloped frontiers....Charles Laughton acting again on the stage, this time in Los Angeles, in Berthold Brecht's *Galileo*, promised for several years, and now a matter of intellectual controversy since its treatment of the church is harsh....Edmund Taylor's profound, documented, and easy-to-read book on India, *Richer by Asia*....The earnest people who are working for Stassen....The solid enthusiasm for anything sung by Bing Crosby....

PEOPLE ARE TALKING ABOUT...The plays for the new season, *How I Wonder* by Donald Ogden Stewart, and *Professor White* by John Van Druten; Jean Dalrymple's revival of *The Green Pastures* by Marc Connelly, and Maurice Evans' revival of *Man and Superman*....The radio program, "C.B.S. Views the Press," with its pleasant-voiced but hard-boiled criticism of newspapers....The idiocy and persistence of the faucet song "Bloop Bleep"....

PEOPLE ARE TALKING ABOUT...George F. Kennan, the State Department's brilliant Director of the Policy Planning Staff....The eighteen thousand Abraham Lincoln papers made public for the first time by the Library of Congress....*The Steeper Cliff* by David Davidson, one of the best of the younger novelists; he has written a slightly soured, thoroughly emotional story of kinds of courage—his frame, American Military Government in Germany....The new D.P.s. Hindus, and Moslems, caught in the teeth of the political and geographical divisions of a country formerly known as India....The success of the jingle and radio spots about democracy, produced by the Institute of Democratic Education and bought by about five hundred radio stations throughout America....The method and amount of coal production in the Ruhr....The new music for *Allegro*, the big musical show by Richard Rodgers and Oscar Hammerstein, II....The world series which might possibly be a subway series, played by the New York Yankees and the Brooklyn Dodgers....

PEOPLE ARE TALKING ABOUT...The film version of Rumer Godden's novel, *Black Narcissus*. the magnificent ambiance of the Himalayas caught by cameras that never left England and were satisfied to hint rather than reveal all; the nerve-sharp edge of Deborah Kerr's acting; the maleness and earthy humour of David Farrar; the bright slyness of seven-year-old Eddie Whaley....The sad creeping-in of the isolation-tinged phrase "Wait 'til they're desperate, then is the moment to bail them out."...The savvy of those radio brains who sold to mattress makers and sleep shops the idea of announcing, when the stations go off the air, that the silence is by courtesy of "Sleep-More Mattresses."...

PEOPLE ARE TALKING ABOUT...Shakespeare on Victor records—*Henry V*; the dialogue by Laurence Olivier, the musical background composed by William Walton and played by the Philharmonic Orchestra of London....John Horne Burns's *The Gallery*, the episodic novel of an Arcade in Naples and the inter-effect of the Americans and the Neapolitans, written with a pounding veracity and a tendency to overwrite....This poem, in Samuel Hoffenstein's new book: "*Everywhere I go/ I go, too/ And spoil everything.*"

The head of gold . . .

Pavel Tchelitchew painted this detailed head, with its extraordinary linear modelling, as part of his long investigation, in paint, into more than the eye sees. For years his major interests have been the Human Head and the fantastic; here these interests coincide. In 1942, The Museum of Modern Art gave him a one-man exhibition.

Three points of beauty

Sub the rosa complexion of any beauty must be a netting of lively veins, a webbing of strong muscles. And this liveliness and strength are the aims of a new Plastic Facial, designed for increased circulation and for firming of contours....Two other beauty points: a coiffure half clipped, half short; shoulders half covered, half revealed. Plastic Facial and Michel coiffure, at Helena Rubinstein Salons.

MRS. WILLIAM PALEY WEARS: Polished black broadcloth

Mrs. Paley, daughter of Mrs. Harvey W. Cushing and the late Dr. Cushing, in an afternoon greatcoat of satin-smooth black Forstmann wool broadcloth. The coat, by Philip Mangone, is three-tiered—three eye-levels; below elbow, below hip, at the low hemline. The collar is Persian lamb. Milgrim. The hat—John Frederic's wide-away grey felt, frogged in black braid.

RAWLINGS

COUNTESS CORTI WEARS: Broadcloth with silver fox

The former Duchess Mita Colonna de Cesaro is the wife of Count Uberto Corti whose family now lives in Rome. Here her wrapped, dolman coat is of Juilliard wool broadcloth. It is held-over, wrapped-long; above, has the fullness of a blouse in the back. Coppola design; worn with a close pillbox—a circle of braid, trimmed with a tangent feather. Bergdorf Goodman.

MISS WENDY BURDEN WEARS: Floor-long black net

Miss Burden is the daughter of Mrs. Dan Platt Caulkins and Mr. W. Douglas Burden. A débutante of 1945, she is studying now for the stage. Here she wears Maurice Rentner's black net dress, with a semblance of sleeve low on the shoulder. The skirt is two pyramids of net, inset with taffeta diamonds; from Bonwit Teller. Diamond earrings by Harry Winston.

RAWLINGS

MISS JEANNE MARIE SCHLEY WEARS: Dinner suit of wool

Miss Schley, daughter of Mrs. J. Frederic Byers of Pittsburgh and Aiken, and the late Grant Barney Schley, recently announced her engagement to Mr. T. J. Oakley Rhinelander, 2nd. Here she wears Adele Simpson's revival of the restaurant suit: the smooth cocoon in black wool; neat, close coverage from cutaway jacket to barrel skirt. From Bergdorf Goodman.

The Infanta silhouette in fur

This year, the news in fur is the beautiful shape in fur. Here, two of the newest coats—gently rounded like an Infanta's dress, with bodice close, shoulders and waistline small, a skirt to curve out over the hips. Their proven point: that fur is a material—pliant, piled stuff to be shaped with the easy grace of a planed wool or a silk; at once soft and figure-following. *Above:* Ermine dyed sand-beige; the skins worked circularly—looking like ribbons. Maximilian. Aris gloves. Milgrim. *Left:* Russian broadtail, shawl-collared, frogged in front. At Gunther. The hats on both pages are Hattie Carnegie designs.

Fashion changes in COATS

PENN

About as spectacular as a fashion-change can be—the evening coat cut as a triangle of satin, over an ankle-length dress. Black fox cuffs. By Traina-Norell. Bergdorf Goodman; I. Magnin; Hudson's.

Fashion can not change—unless the coat is willing. After first frosts, the coat has the upper hand. Since you dress in layers (a layer of coat over a suit or dress), your coat silhouette must relate to what's beneath it; what's beneath it must relate to your figure. This year, the coat consents to a change in silhouette by being ample enough to flow over accented hips and full skirts; or by following a moulded silhouette line for line. This year, the coat makes a crucial change —it is longer, long enough to overtake a hem chalked at fourteen inches from the floor. This year, the coat has *more* than it has had in years; more length; more collar design; more exaggerated detail; more line (if it's fitted at all); more fullness (if it's full at all).

Look at the four day coats on the next four pages. They are, in themselves, a summary of the silhouettes you'll see this season; and in about that proportion (three big coats to one sculptured one). For the big coat has lost its "sports-clothes" connotation; it has been raised to its present, completely elegant, level by subtle design and rich materials—broadcloth, duvetine, and wonderful new fleeces. Look for the big coat with a *little* fur—a thin line of Persian lamb, a thin fur stole; a tiny ribbon of mink to tie up its collar. Look, look twice at the coat on the cover, seen again, above: the big evening coat of satin, made to just-cover ankle-length evening dresses. And look, finally, for the big evening coat that touches the floor; the big coat as an evening mantle.

Consider the exchange of ideas between fur coats and cloth ones. The Cocoon on page 190, with its deep shawl collar, was translated from mink to wool. And the Infanta silhouette on pages 186-187, with its flattering lines seen first in cloth, and now in supple furs. Observe collars: the new importance of the collar, and its carefully-planned design. Some are purposely tiny; others have grown considerably—with the Peter Pan collar and shawl collar bigger than they've ever been.

Look for your own best silhouette; and in making a choice, realize that you will build your autumn wardrobe around your coat. Each of the silhouettes of the season leads a life of its own; each has a family of coats, suits, and related dresses. If your day-look is planned in your figure's best interests; if it follows its own pattern of fashion, it will have a sort of consistency...which is no small part of distinction.

Four coats of the year ON THE NEXT FOUR PAGES

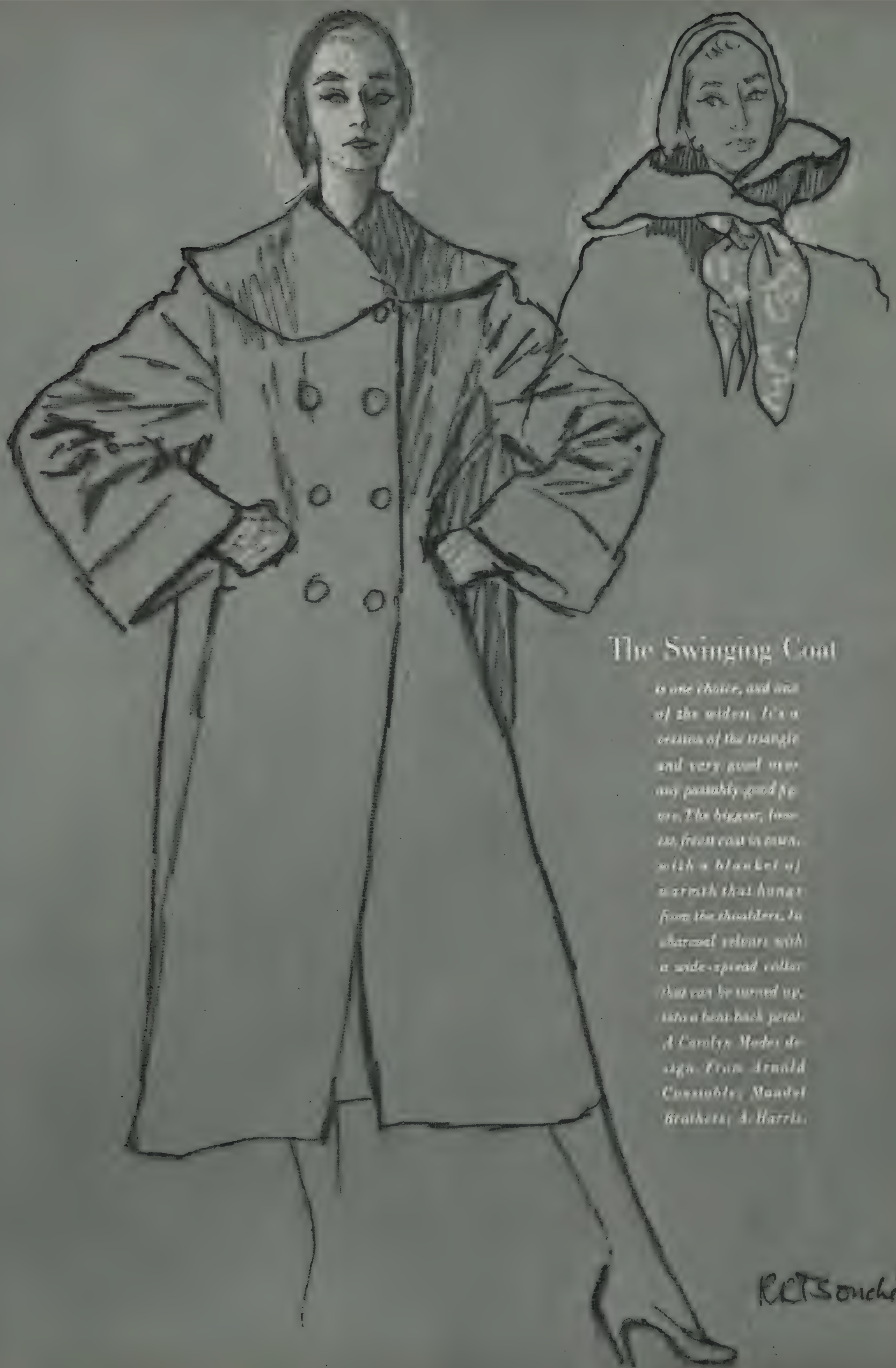
As fashion changes, the coat must change...if a wardrobe is to have a working-plan. Part of the year's good planning, its nice sense of sequence, is in the coats on the next four pages. Each is made to cover a major (and longer) silhouette.

The Triangle

is your choice, the freshest innovation. It begins small, drops off into sleeves, and then spreads itself toward a lovely wide hem. Of black Persian wool and Persian lamb with black braid frogs and lining. To wear beneath, a cuirasseblouse dressed burma with lace. A Traina-Norell design, Henri Bendel; The Blum Store.

The Cotton

[illegible]


The Swinging Coat
is one choice, and one of the widest. It's a creation of the triangle and very good news for pointly good News. The bigger, freer, fitted coat is back, with a blanket of warmth that hangs from the shoulders. In charcoal velours with a wide-spread collar that can be turned up, into a front-back panel. A Carolyn Modes design. From Arnold Constable; Mandel Brothers; A. Harris.

The Sculptured Coat

is our choice, and one of the most definitive. It has slim, classic lines that are simply an outline of years: a beautiful, exquisite cutter. Of muppet jonelin by Anthony Riccio. At Saks Fifth Avenue, Harrold's.

The underlying shape might be a dress like this: brown, shape Heckmann wool with interwoven skirt. At Harvey Berin design. From Bergdorf Goodman; Marshall Field.

Fashion changes in DRESSES

New: *the full skirt, long slim bodice; for a nearest-to-perfect figure. Charles Armour design in plaid silk taffeta; $155. Bergdorf Goodman; Neiman-Marcus.*

New: *dress vested with white rayon satin, an artist's tie of velvet. Good for a small-bosomed, lean-hipped figure. In black wool, by Pattullo. $90. Saks Fifth.*

New: *the tube silhouette modified, and soft. A long line for a small-scaled figure. All-day dress in grey Ducharne wool; $70 at Milgrim.*

BALKIN

Fashion changes in DRESSES *(continued)*

New: *coat-dress, diagonally buttoned, in the flat depth of black Forstmann broadcloth—to whittle a waist, swing free of hips. By Monte-Sano; $250. Saks Fifth; Halle Bros.*

New: *dress with a curved, cuffed hipline, moulded for an ideal figure. By Larry Aldrich in Hockanum wool; $50. Platina fox stole. Both, Jay Thorpe.*

New: *dress with a curled-petal collar, the pleatings of the skirt good for less-than-perfect hips. In grey wool; by Adele Simpson; $60. Saks Fifth.*

New: *Circle-skirt dress in green wool. Sure, simple lines, gentled shoulders—the skirt good for larger hips. By Maurice Rentner; $135. Bonwit Teller.*

New: *double-breasted dress with wide revers; good for the small-bosomed figure. Green tissue wool; by Joseph Halpert; $50. Lord & Taylor.*

BALKIN

Diamond necklace, pendant of Oriental pearls and diamonds. Harry Winston.

Fashion changes for the EVENING

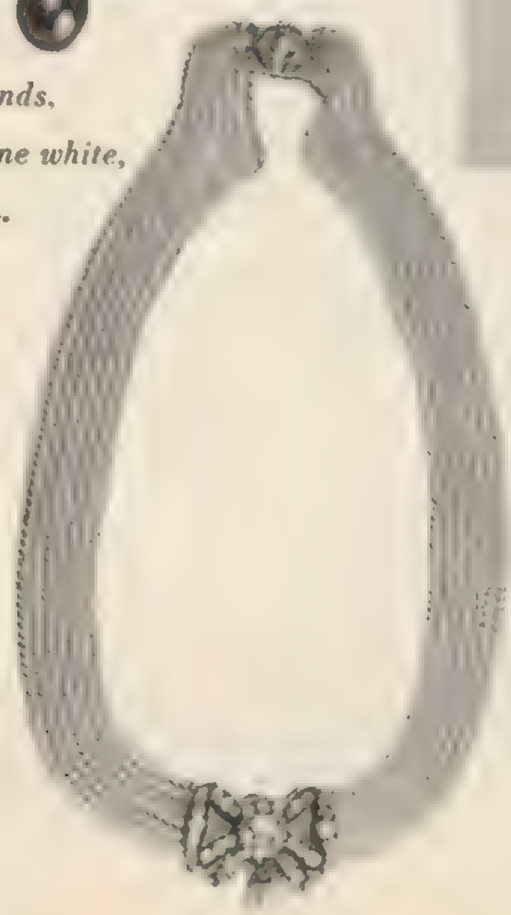
Change the first, the strongest change, true of all from little-dinner dresses up, is in the skirt pruned back to show an intentional ankle and a bright shoe—the skirts all spreading, from wallpaper tops. Floor-brushing skirts are exception—good exception for special occasions, separate dinner skirts. Change the second: the turn to cover for décolletage; the dress opposite with folds of shoulder-cloth is near the year's limit of uncover. Change the third: in evening jewels (and/or day) to the necklace with a pendant, here and on page 199 in rare and lovely form, in the whites of diamond and pearl. *Opposite far left:* Wrapped waist; shoulders sloped off. By Adele Simpson in rayon satin, $95. Henri Bendel. Colour point: violet shoes. *Left centre:* Straight-skirted in front, deep-folded in back. Dress of heavy silk satin by Nettie Rosenstein. $335. At Bonwit Teller. *Right centre:* Low-necked taffeta, shawled, aproned in black wool. By Jane Derby. $225. Bonwit Teller. Bright note: brocade pumps. *Far right:* Décolletage balanced by sleeves. Adele Simpson design in Hafner rayon satin brocade. $99. Gunther. *Opposite, and on the next page:* Berkshire's "Half Light" nylons. $1.50. Lord and Taylor.

Black satin backless sandal. By Evins. To order at I. Miller.

LEMUS

White satin sandal embroidered with gilt and coloured stones. $38. J. & J. Slater.

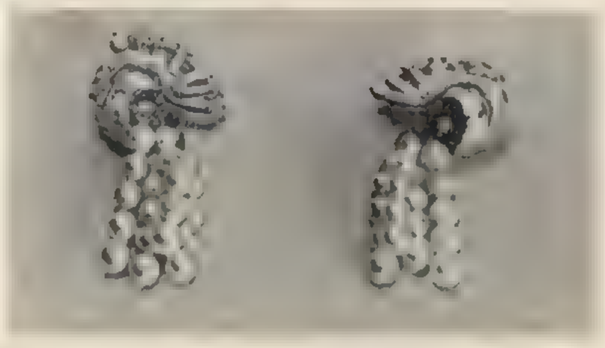
Earrings of diamonds, Oriental pearls—one white, one black. Harry Winston.



Antique Oriental pearls, a diamond bowknot. A La Vieille Russie.

HORST

Oriental pearl necklace, antique French pendant. A La Vieille Russie.



Diamond earrings with tassels of Oriental pearls. Platinum set. Cartier.

EVENING changes

(continued)

You see the shoes: to show them, circles of skirt are clipped above the ankle. The shoes you see: silk and shining; a strong colour jab, or a careful complement. So begins the evening change and carries on to bodices fitted as nearly as possible...but covering: by shawl, sleeve, stole, draped cloth; often (witness opposite page) by neat and modest jacket. The change in jewellery—necklaces fitted to necklines, carrying a pendant traditionally hung in the centre, or, variously, pulled up on one side, or pendant as a row of single beads.

Opposite left: Top as prim as Little Women, on a dress worn with shoes dyed flash orange. Dress: By Harvey Berin in rayon moire taffeta. $70. Carnegie Jeune Fille. *Centre:* Décolletage tightly fitted over with a jacket; line of interest: skirt in tucks. Ceil Chapman design in rayon satin. $90. Jay Thorpe. *Right:* The skirt, a full circle of taffeta; the top, a full cover of velveteen. The shoes, a narrow accent of bright blue. Dress designed by Jane Derby. $265. Hattie Carnegie. The three lipsticks are Dorothy Gray's coming, painting-provoked autumn colours: "Portrait Red," "Portrait Pink," "Portrait Crimson."

Band of diamonds, band of Oriental pearls; tassel held by diamonds. Cartier.

Pointed toe, satin pump. Made-to-order at Mazane in bright colours.

LEMUS

Satin sandal to be dyed. In orange on the opposite page. By Jerro. $16. Altman.

Diamond and Oriental pearl necklace with marquise diamond drops. Verdura.

HORST

Bold and persuasive: Progressive Education

A summing up of the contributions of progressive education, noting its hard virtues, its soft weaknesses

BY JEAN FAIR MITCHELL

MISS MITCHELL IS THE NEW HEADMISTRESS OF THE BREARLEY SCHOOL FOR GIRLS, ONE OF NEW YORK'S FAMOUS SCHOOLS ON THE CONSERVATIVE SIDE. IN 1944, SHE JOINED THE ENGLISH DEPARTMENT OF BARNARD COLLEGE, WHOSE DEAN IS MRS. RUSTIN MCINTOSH, FORMER HEAD OF BREARLEY.

OUR CENTURY has seen many experiments—in teaching techniques, in kinds of schools. As we look back over the past forty years we may, however, ask whether there has been any single important contribution to our educational philosophy which it would be well for us to examine more closely now. "Progressive" education would seem to be the development most demanding of our attention. It has, without doubt, been one of the boldest of the experiments and, probably, the most persuasive in its influence.

Subjected in its beginnings to exorbitant enthusiasm on the one hand, and ridicule and abuse on the other, it has gone steadily, if not quietly, on its course. Even ten years ago the partisans of the progressive school and of the conventional school faced each other belligerently and uncompromisingly. Today, at least the stridency has gone from the voices. The reason is not far to seek. With the passage of time, many of the early excesses of progressive education have disappeared while many of its virtues have forced their way into the thinking and practice of conventional educators.

It would be idle and unworthy to retell old tales of the early extravagances. Indeed, if we did consider them, we would have to do it seriously and we would find that the conventional educators were, in a sense, as responsible for them as the progressive group. For the extravagances were simply the virtues carried to extremes, extremes which seemed necessary to challenge the complacency and stodginess of the conventional schools. It is an experience common to all of us. In argument or rebellion we are apt to overstate our case in order to make our impact. Can we say that one side is entirely responsible for the overstatement? I think not.

Let us then forget the jokes and the acrimony and consider the principles and serious practice of progressive education as they relate to those of the conventional school. If we avoid technical jargon and try to state the difference between the two kinds of school simply, we may say that the one approached the education of a human being from the outside, the other from the inside.

The conventional school of the past said: "Here are certain things, or subjects, which it is necessary for an educated person to know. They must be got into him somehow. Where resistance is met, cajolings, threats, punishments must be employed. If certain subjects prove easy, pleasant, even meaningful for certain students, so much the better. But the important thing is that the material be learned." The progressive school said: "Here is a human being. He has certain latent interests and talents. We must help him to discover what they are so that he will *want* to know certain things in order to satisfy them. Properly stimulated, his own desires will so extend the scope of his inquiries that he will find himself studying subjects which had no initial attraction for him."

These may be oversimplifications of the two philosophies of education but they are, I think, not unfair. Certainly, however, they leave the two groups poles apart—as they were at the beginning of the progressive movement. They are not so far apart today; both have moved closer to centre. Which has changed more? The conventional school, surely. If we re-read the two statements above, we will see that the progressive school principles have invaded conventional schools to a great degree. The reason is that they are part of the larger stream of modern thought. Within our century, psychology has established its claims to being a science (no matter how skeptical some of us may be as to its ultimate right to the title) and has forced recognition of individual differences into every phase of human activity. In all our schools today, therefore, it is generally accepted that the learning process is a separate kind of experience for each individual, that it will progress most happily and successfully when the native abilities and interests of the individual are taken into account. The good teacher in any school keeps the individual interests of his students steadily in mind as he presents his material. And, to offset the effects of class teaching, he is open to questions and encourages discussion.

ONLY when the numbers are far too large for one teacher to handle (and this is still too common) is there anything of the old inflexibility of classroom teaching. Now, this might all have come to pass in course of time. But to the progressive educators must be given the credit for first seeing the connection between the findings of the psychologists and the practices in the schools, for their resoluteness in putting their theories into effect. By so doing, they made it impossible for the conventional schools to continue unquestioningly in their old ways.

This does not mean, however, that the conventional school is no longer distinguishable *(Continued on page 246)*

Two meditations

One on vision, with reflections on Martha and Mary; one on grace, with reflections on Eleanora of Castile

BY RUMER GODDEN

MISS GODDEN IS THE AUTHOR OF THE REVEALING NOVEL, "BLACK NARCISSUS," WHICH HAS BEEN MADE INTO A DISTINGUISHED FILM, JUST RELEASED IN THIS COUNTRY. SHE WROTE "TAKE THREE TENSES: A FUGUE IN TIME" AND "THE RIVER."

MEDITATION ON VISION: I have always taken Martha's part. It is hard not to. Mary left her to serve alone and we all know those Marys! Fine fingers, while Martha worked hers to the bone! Then, yesterday, I read the story again.

It tells much in few words. The words are illuminating, chosen for their evidence and, as I read them over, I begin to have a new, another, idea of Martha...and another idea of Mary.

Martha, the story tells, was cumbered with much serving. I look up cumber in the dictionary. It means "to trouble or hinder with something useless." "But," I immediately object, "one must eat and one must live; life must go on." Yes, but what kind of life? A niggling, naggling life or life in abundance, filled with an abundance of things?

"If," I think, "a guest were coming to dinner, a guest I liked and admired and revered, should I plan such an elaborate meal that I should be busy worrying about it in mind and body all the time he was there? No. I should want to be near him. He would not be complimented else. He might go away and never come back."

Martha, for all her excellence, was told: "One thing is needful." Besides being a defense of Mary, it sounds curiously like a warning; a need is a want of something one can not do without; it might be the opposite of "cumber."

I am a Martha; not a household one but there are many kinds. Of necessity I have to be a Martha, but, surely, Mary is a matter of choice? I can choose whether or not I shall be Mary; but can I? If a need is something one cannot do without? I turn to Mary. Mary, the story says, looked past the many things to the greater part. She saw and was informed by what she saw which was why she had the wit to do what she did. Martha had no time to see. How could she? She scarcely gave herself time to breathe.

Then this thing that Mary had and Martha lacked was vision. Vision. It is a big word for a small story about a dinner, but it is not only dinners. Life, like the guest, has to be recognized or it, too, will go away.

I had always thought of vision as something removed from self, from personal existence. It had not occurred to me that it must spring from self, that every vision begins in a person; that mine must begin in me. Then, if I want to be informed, to be all that I can, to have life stay with me and enjoy it, to taste and touch and smell and hear and see, I must make room in myself for Mary.

It will be difficult. How odd that it is lazier to be busy Martha than still Mary but it *is* easier to go from day to day in those curiously graceless terms, jogtrot, humdrum, in which I have so often described my days. There is nothing humdrum about vision. It is a word that has no confines.

In one of the Thornton Wilder plays (*Our Town*) a child tells of a letter that was addressed to a friend of hers, Jane Crofut. It was addressed:

Jane Crofut,
The Crofut Farm,
Grover's Corners,
Sutton County,
New Hampshire,
United States of America,
Continent of North America,
Western Hemisphere,
The Earth,
The Solar System,
The Universe,
The Mind of God.

"What do you know!" they exclaim, but she got it. The postman brought it just the same.

Mary knew that she, or Martha, or I could get a letter like that. The first few lines would be different, it would reach us with only the first few lines, but the rest is ours. It is our whole address. I see it widening out from my own name, from me. It shows me how little I am and how big. It is my whole true designation. I see. That is who I am.

MEDITATION ON GRACE (with acknowledgements to Agnes Strickland): *At liquidi fontes et stagna virentia musco adsint et tenuis fugiens per gramina rivus.* (But let there be wet spring and pools green with moss and a slim stream slipping through the grass.)—*Virgil.*

It was too early for portraiture so the later artists had to work from their idea of her, from what they had heard; it must have been a good report: she lies the embodiment of grace and gentleness, with peace in the beauty of her gilded hands.

Her statue was cast in bronze by Pietro Cavallini, the artist, and William Torel, goldsmith, *(Continued on page 249)*

STREET SCENE ON THE ISLAND OF PROCIDA

Capri and Procida have held enchantment for the world since the days of the Emperor Tiberius. Unharmed by war, Capri was used by the Americans as a soldiers' rest camp. This summer those many who loved Italy have had their first chance to return there since the war. Living in Capri were such disparate celebrities as Mrs. Harrison Williams, Gracie Fields, and Norman Douglas—who wrote of the island's beauty in his book *South Wind:* "What a rambling, craggy sort of a place this was. And how decorative. Almost operatic.... This crazy stratification; this chaos of nature set in a flame of blue. The town was full of surprises.... Gardens appeared to be toppling over houses."

CAPRI'S FAMOUS FARAGLIONI WHERE THE ONLY BLUE LIZARDS LIVE

COFFIN

CAPRI: NARROW STREET PATH

Changes in their fields

Peter Ustinov

At twenty-six, he is a brilliant movie director, producer, author, and actor. His strength lies in a combined sense of reality, satirical wit, an ultra-perceptive eye. British-born of Russian parents, he wrote and directed the wartime radar film, *School for Secrets*, as an Army assignment. His comic fantasy, *Vice Versa*, will soon be released; his play about the Trojan War, called *Paris Not So Gay*, will be on Broadway in the autumn. He is a top character actor, played the inspector opposite John Gielgud in *Crime and Punishment*. In his field, theatre and movies, he transforms the merely documentary; changes it from the academic to the human by his spicing of mimicry and wit.

In his opinion: "To make a good film one needs complete freedom and relatively few luxuries.... The film is led by the hand of science but the theatre is a fundamental medium...We must find a new formula for modern drama, something bigger; verse is not spontaneous with us—it's terribly difficult to ask for a cigarette in verse."

ON THESE AND THE FOLLOWING TWO PAGES, FOUR YOUNG MEN WHO ARE CHANGING THE TRENDS WITHIN THEIR FIELDS.

PENN

Ulysses Kay

At thirty he has won six major musical prizes in the past seven years; among them a fellowship from the Rosenwald Fund, a grant from the American Academy and the National Institute of Arts and Letters. His works have been played by practically all the good symphony orchestras. Half way through a liberal arts course at the University of Arizona, he transferred to its music school, from which he was graduated in 1938. Since then Kay has studied relentlessly—with Paul Hindemith, and at night while he was in the Navy. His ballet for orchestra, "Danse Calinda," is probably his best in a young career. In his field he has changed the usual Negro composer pattern of using African and Spirituals as inspiration, instead uses the modern European idiom.

In his opinion: "The problem for young composers is the difficulty of getting a hearing, or even hearing their own music in concert halls, the theatre, or in movies. We would all like to write music for use....Very few composers have time to become performers. This concentration makes for isolation....I see good results from funds and prizes—I've lived off mine."

Changes in their fields *(continued)*

Henry Morgan

At thirty-two he is radio's most impudent and original comic wit. His success is the direct result of a mind and eye that assimilate every topical detail, shredding it into irrepressible burlesque. Nothing about radio—least of all a sponsor—is even faintly sacred to Morgan. Born in New York, he went from high school to his first radio job of page boy. At seventeen he was an announcer, not long afterwards had his own weekly gag-show. In those days his fifteen-minute script was often written on the back of a match-pack, consisted of little more than such terse reminders as "need a good five-cent psychiatrist." The rest was ad-lib. The army interrupted his career, then in big time; Morgan's sponsor is Eversharp. He now has a movie contract. In his field he is a rarity—a comic who has struck a new lode of humour.

In his opinion: "The public is now educated in such a way that you have to do just what they expect. You're supposed to be amusing. Don't get significant, Jack....My show is caricature designed to reduce by enlarging....Anybody who does humour seriously—from Rabelais to Thurber—is just trying to tell you not to be a fool; to dismember pretension."

FRISH

Bill Mauldin

At twenty-six he is a Pulitzer Prize-winning cartoonist, the author of a best-seller called *Up Front*, and he looks like Huckleberry Finn in a city suit. His strength springs from understanding, heart, and a bald realism. Mauldin was born on a New Mexico ranch, studied at the Chicago Academy of Fine Arts, spent five years in the Army overseas. His now famous G.I.'s, "Willie" and "Joe," first appeared in the Army's paper, *Stars and Stripes*; later, the cartoons were syndicated in the civilian press. In his field of cartooning, he uses people, not personalities, to carry the political issue. Now he is working on a new book which will be far more writing than drawing; a far more difficult book to do than his first, *Up Front*. *In his opinion: "The country is full of stuffed shirts—on both sides, left and right. ...I found the Army more broadminded about self-criticism in its papers than U.S. publishers....England's David Low is the world's best cartoonist; FitzPatrick, of the St. Louis* Post-Dispatch, *is the best in the United States. He shoots at anybody."*

BAILEY'S BEACH CLUB: SCENE OF THE DINNER DANCE

MRS. BYRNES MacDONALD
WITH MR. J. GORDON DOUGLAS

MRS. CURNEE DYER
TALKING WITH MRS. C. LEDYARD BLAIR,
MRS. HOWARD MECLEARY AND
MRS. WILLIAM FITZ HUGH WHITEHOUSE

Summer party at Newport

At Bailey's Beach Club, on the Atlantic, Dr. and Mrs. John Payson Adams introduced Mrs. Adam s' niece, Miss Iris Smith, to their Newport friends at a dinner dance. Miss Smith is the daughter of Mrs. Vanderbilt Smith and Earl E. T. Smith; was one of last season's débutantes. Her younger sister, Virginia, who was also at the dance, will be presented next summer. The party was a highlight of the week, and for the occasion, the club was specially decorated in Hawaiian fashion—with masses of ferns, palm leaves, and summer flowers. Johnny Pineapple and his orchestra played Hawaiian music, native dancers (and others) danced the hula, and, in Island tradition, leis were given to the guests. On the terrace, under a marquee hung with silver moss, with hundreds of small lights, a long table was set for the young people. Inside the clubhouse, in the main room, which has recently been redecorated in pale green and white, there was dancing, and dinner was served to the other guests.

THE MISSES VIRGINIA AND IRIS SMITH
RECEIVING THE GUESTS

GUESTS DANCED TO HAWAIIAN MUSIC

MRS. OTTAVIO PROCHET
WITH HER TWO SONS,
PETER VOUGHT AND CHANCE VOUGHT

MISS NANCY ANDREWS,
DAUGHTER OF REAR ADMIRAL AND
MRS. CHARLES L. ANDREWS, JUNIOR,
DANCING A NATIVE HULA

MISS IRIS SMITH
RECEIVING A LEI OF PINK CARNATIONS

MRS. JAMES LAURENS VAN ALEN AND
MR. SCHUYLER PARSONS

MRS. JOHN R. McLEAN
WITH MR. BEVERLEY BOGERT
AND MR. CHRISTOPHER DUNPHY

DANCING TO THE MUSIC
OF JOHNNY PINEAPPLE AND
HIS ISLAND ORCHESTRA

THE MISSES ROSE GROSVENOR,
TATIANA HOLMSEN, JACQUELINE BOUVIER,
DÉBUTANTES OF THIS SEASON

MISS DORRANCE HILL,
DAUGHTER OF MR. AND MRS. NATHANIEL P. HILL,
DANCING WITH MR. CHARLES GROVER

JEROME ZERBE

MISS DORRANCE HILL
TALKING WITH MR. SAMUEL M. V. HAMILTON

Fashion changes in SUITS

Here, suits in basic, sculptured shapes with one high-fashion point of change.

Suits, easy to wear in black, to change with accessories.

Left: New point—a Mozart collar, to stand up tall, to lie flat. Good suit for a slim figure, especially for you if you have a long, slender neck. Anthony Blotta design in wool with a rayon satin collar. $145. At Gunther.

Right: New point—the fabric: ribbed wool jersey for a soft, curving suit. Its waistline slashed-in to belittle your own. Nettie Rosenstein design. $165. Bonwit Teller.

Here, suits in Infanta silhouettes that are all but a figure in themselves. Good choice if your hips measure more than your bust. The close top accents your slimness; the flare below the waist conceals your not-so-slimness.

Left: The suit with a soft belled shape. New point: buttons to the hemline. In wool with a small collar of satin. Maurice Rentner design. $235. Bonwit Teller.

Right: Wool suit with small waistline, wide skirt, gentle shoulders. New point: its peplum, stiff, out over hips. Herbert Sondheim design. $125. Stein & Blaine.

Fashion changes in SUITS

This autumn, in the city, your first new suit will subscribe to the rule of three. The *skirt* will have added length; the *middle* will be smaller; *shoulders* will be a little less, a little more like your own. These are the easy changes—with a look new, but not startlingly so because it has evolved gradually and over several seasons' time.

If a suit to you is an established and steadfast fashion not to be tampered with, you may want to stop right here with the basic sculptured suit. Because it is a continuing good thing from year to year; with lines closest to your own, its architecture remains simple. Because it depends on small change—on minor detailing for variety and freshness, it serves well as a link between familiar fashions and this season's vigorous new shapes.

Flatterer *non pareil* of these new shapes is the Infanta. On the page just preceding are two suits in the Infanta silhouette. Both are almost a figure in themselves; give more than they take in perfection of body lines. For that reason, they are easier to wear than you might think on first look. The close top accents slimness; the almost bouffant wool skirts make any waistline smaller by comparison—hips smaller by deception. They are worth a second look—and a try-on; *may* be your most flattering line.

The newest basic sculptured suit has two ways about it. The five o'clock suit is one; the any o'clock suit to dress *to* the hour is the other. The first is a matter of the fabric; the second—of what you wear with your suit—of the *(Continued on page 248)*

Five o'clocks: black satin suit, white satin hat *Suit by Mildred O'Quinn. In Hafner brocaded rayon satin with a bodice shaped like a fencer's shirt; a peplum standing out over the hips. Hat by Tatiana du Plessix; pearl bead yardage by La Tausca. All Saks Fifth Avenue.*

Two-colour, two-texture suit *(opposite): Beige-grey French velveteen with polished black Forstmann wool. The short-shouldered jacket is shaped to round slightly over the plumb-line skirt. A Kraus design; at Bonwit Teller; I. Magnin. Added five o'clock note: plumed velvet toque; mink stole; white gauntlets; jewelled earrings from Van Cleef and Arpels. The lipstick is Yardley's new "Red Burgundy."*

RAWLINGS

Any o'clocks with fur hats

The suits: They look new, make you feel new, change character with a change of accessories. *The shapes:* slim alternates to belled skirts. New jacket proportions for new longer skirts. *The hats:* fur, with brims rolled up and away; an important accessory for an unfurred suit.

Iridium grey; shoulders caped *(above): The suit in steel grey has a coachman's caped shoulders, narrowed. The jacket is long, the skirt straight—and long. (A good suit for a soft, rounded figure.) Larry Aldrich design; in Miron worsted broadcloth. Henri Bendel. The huge beret is blued platinum fox.*

Two browns; profile skirt *(right): The jacket is café brown; double-buttoned. The skirt: darker brown, pocketed; the back swings out in a profile of unpressed pleats. (Good idea if your hips measure more than your bust.) An Adele Simpson design in Forstmann wool; Henri Bendel. With it, a leopard tricorne.*

Two browns; waistcoat jacket *(opposite): The dark jacket has sloping shoulders, a Byron collar. It buttons snugly; the buttons continue, without meeting, below the waist. The lighter skirt is straight, slim walking-width. (A suit for the slim-hipped.) Adele Simpson design. Bergdorf Goodman; Rich's. Kislav gloves, Best's. Felt tricorne, beaver-faced.*

RAWLINGS

RAWLINGS

Five o'clock suits with furs

Designed with mink, *with 5 o'clock in mind* (opposite): *pinch-waisted jacket, rippling longer in back. (Good line for the small-waisted, round-hipped figure.) In blond French velveteen, bibbed in mink. Chocolate wool skirt. Kraus design. Saks Fifth; Neiman-Marcus.*

Dressed up with ermine (above): *The time of day indicated by addition of ermine; Lilly Daché beret; an ascot. The basis: Larry Aldrich's all-day suit of Miron worsted broadcloth, with sculptured jacket, longer skirt. Ireland gloves. Both, Altman; Bonwit Teller, Phila.*

Danny Kaye: portrait with symbols

Fashions in "No"

A parody of theatre-wise refusals by one of England's leading young authors whose photograph appears on page 206

BY PETER USTINOV

It is just as important for the dramatist of today to know what not to write as it is for him to know what to write. The reason for this is that there are so many clichés which bar the way to his kind of truth, and upon which he will fall back if he is lazy or lacking in discrimination. This state of affairs is not modern—it has existed ever since the first juvenile fancied himself as Adam in the mediæval moralities. The saving grace of these clichés is that they change in step with manners, and that we are today not haunted by the same vulgarities as those confronting Euripides. Here is an eternal situation, and the way the manners of a few periods might have rendered a conventional situation; let the situation be the one where the lady informs the gentleman in love with her that she does not love him.

The Greeks were helped out by the luxury of Gods (often ex-machina), and a Chorus of tortured, not too bright, and utterly characterless people who were supposed to represent the audience on the stage. The business of telling a man that you did not love him was as stark and simple as the tragedies themselves. The scene is a palace at Knossos. Telephonoë, the Queen, appears on the steps accompanied by pall-bearers, in readiness for some sombre event. King Phonographos enters. The Chorus moan horribly, and it all ends when the Chorus chants:

CHORUS: For terrible events do unravel themselves, and the skies
Will presently be black....
(*They fall back with an even bigger moan than before as the dead Phonographos is wheeled out of the palace, followed by Telephonoë, eyeless and armless.*)

The Elizabethans favoured a less remote control over this situation. In their plays, they had everything to hide, and hid nothing. Telephonoë now becomes Biancaflora, and Phonographos becomes Cadaveri, and both die, one stabbed, one poisoned.

That was one way to go about it. However, the strain of violence eventually told, and the pendulum swung relievedly to the other extreme, so that eighty years later, Biancaflora had become Dollaminta and the odious Cadaveri found himself a worthless, charming, pert, scheming coxcomb, by name Hateall. The scene had shifted from a vault under a graveyard in Padua to a coffee-house gallery in the Exchange.

After this, there came a variety of styles, each with its own wealth of personality. There is the Chekhovian, the Ibsenian, method of saying everything but what is meant. Fru Hjosted, a free-thinker, is being assailed by Pastor Grock in the library of her cottage at Stromannsdalen.

PASTOR: Ah, Ingeborg, how wrong you are, how wrong.
May I call you Ingeborg?

FRU H.: Well, I don't know, if Leif—

PASTOR: After all these years?

FRU H.: Very well then.

PASTOR: How wrong you are to think I hated your husband. Hatred never entered into it. I regarded him as a heretic, that is true, and I attacked his schism from the pulpit—

FRU H. (*Passionately*): You called him a Pagan!

PASTOR: On one occasion only—a misguided occasion, I now admit. Our disagreement was fundamental. I fought him with legitimate weapons only.

FRU H.: All he wanted was a new ladder for the civic fire-engine!

PASTOR (*Powerfully*): Is that not enough!

FRU H.: He gave his life to that fire-engine, Pastor Grock—his life—do you understand that—a man's life was devoted to a dream!

PASTOR (*Softly*): My life too has been devoted to a dream, Ingeborg. The Pastor of Stromannsdalen should not live alone. Do I make myself clear?

FRU H.: (*Wringing her hands*): No, no, it is impossible, impossible.
(*Fire breaks out somewhere through the window.*)

FRU H.: (*Rushing to the back of the stage*): See, see, the anchovy-cannery is on fire! What shall we do without a ladder now!

PASTOR (*Recoiling*): Oh God! Oh God!

Finally there are the sharply contrasted modern British and American styles of presenting the situation. The British way is light in texture, like a soufflé made of egg-powder, and sentimental, like a chocolate filled with violet cream. The wit is remarkable for *(Continued on page 236)*

Danny Kaye STAR OF THE NEW FILM, "THE SECRET LIFE OF WALTER MITTY," was photographed for Vogue surrounded by a still-life setting based on free association. The wig and milk bottle suggest his disguised adolescence. The overshoe is symbolic of hypochondria; the plaster brain his cerebral pattern. The sand pail is for fun; the yo-yo for a sense of timing that lets a gag almost all out only to bring it back with a jerk; the violin is for the pizzicato of his "git-gat-gittle." He has the pitch of a piccolo, the colouring of a Chinese chicken, the pop of orange soda drunk at a county fair. The umbrella points up his smitch of Milquetoast—a keynote to his role in *The Secret Life of Walter Mitty*, the most famous of James Thurber's short stories.

Life on the Range

Ranching on the West Coast...shown here two ranches in California, one in Oregon

RANCHING is a good life, not just a business or a way to spend a vacation. An important part of America's population has always thought this. But today there are new converts to its deep-rooted satisfactions. The converts aren't all exactly new to ranching—in many cases the land has been in their families for years—but new to ranching as a full time job, a profession, and a way of life. They are exponents of a new feeling about the soil, the solid pleasures of beef on the hoof and land with a fence around it. Quite a lot of land in most cases: a 33,000 acre ranch is accepted casually as "average." Such an average could languidly swallow Manhattan Island and several suburbs as well, provided it had nothing better to do. But most ranchers feel Manhattan Island would be a drag on their lives and that they've put their 33,000 or 100,000 acres, whichever the case may be, to better use.

Today's ranch houses aren't necessarily rustic lean-tos. They are often big, rambling houses built of native stone or lumber hewed on the place. Houses built for their handsome good looks as well as for comfort. Many are filled with modern paintings, eighteenth-century English furniture; many have swimming pools and tennis courts. Some have landing fields, others have trout streams running under the veranda. But the people who live in these houses all share one thing in common—their interest in cattle, not as a hobby but as a four-legged bank roll.

For these four pages, Vogue has photographed three kinds of West Coast ranches; each of them approaches the cattle question from a slightly different angle. The McBeans run what is called a "feeder ranch"—one of the best in California. They buy yearlings in the autumn, fatten them to sell the following summer. On their Oregon ranch, the Tuckers are interested only in pure-bred Herefords, breed them to show and sell their prize-winning bulls at the great western stock shows. The McCreery ranch falls somewhere between the two. Captain McCreery raises his own cattle, which are not pure-bred, sells directly to the slaughter houses. Even in its fundamentals, ranching is a variety of things. It demands hard work, long, five-to-five hours, but ranching is a business and a good life rolled into one.

Mr. and Mrs. McBean's California ranch house, built in an orange grove

SHARLAND

MR. AND MRS. PETER McBEAN RIDING THROUGH

THE RANCH CORRALS Mr. and Mrs. McBean live on their hundred-thousand-acre California ranch, working the full rancher day from sunup to sundown. Their land—a broad, rich strip about an hour's drive from Los Angeles, has been in Mr. McBean's family since 1871. Specializing in breeding cow-ponies, and the quick turnover of cattle, the McBeans have made it one of the finest ranches of its kind. Mrs. McBean, the former Diana Starkey of Warwickshire, England, became an expert during the war when she ran the ranch; now she divides her time between her two small daughters and active ranching.

MR. AND MRS. NION TUCKER (above)

AT THEIR FLOUNCE ROCK RANCH

Mr. and Mrs. Tucker spend half of every year on their sixteen-hundred-acre Oregon ranch, famous for its herd of pure-bred Hereford cattle which are repeated prize winners, or, as ranchers call it, "in the purple." The Tucker ranch house, with its vista of meadows bright with wild flowers, is dramatically situated; the ranch house porch straddles Rogue River, which is cold, swift running, and full of game, steelhead trout.

CAPTAIN SELBY McCREERY (opposite)

CHECKS A WATER HOLE

Captain and Mrs. McCreery (she was the former Josephine Grant) live year round on their thirty-three-thousand-acre California ranch, magnificently isolated—the nearest town is Tres Pinos: population one hundred. Eighteen years ago Captain McCreery came from England to America to play polo and look over his family's cattle ranch. Liking what he saw, he stayed, raises cattle for the market and the stock shows.

SHARLAND

Fashion changes in VOGUE

The changes here are twice news. First the dress—important in itself, a shape in itself: small-bodiced, wide-skirted as an Infanta's gown. To make or have made; as figure-flattering as can be. The second change is what *you* make of it—by accessories. Above, Design No. 383, here in black; and one way to wear it after five—with white, with fur. Ermine beret by Florence Reichman; ermine gilet by Maximilian. Left, another way to wear it, with more black, less formality. Maribou beret by Walter Florell

RUTLEDGE

DESIGNS FOR DRESSMAKING

This year, your first dress of autumn will be a shape of fashion, a shape to beguile. It may be the one above—its top close to you as paper to wall, its waist narrowed, its skirt full, out at the hips over stiffening (No. S-4802). Make it, have it made in black. Change its look with accessories. Add white—pearls, a felt hat, swathed by white veiling; by John Frederics. Or add black and white: pearl ropes (right), a bicorne beret of silk velvet by Hattie Carnegie. Backviews, sizes of designs on page 261.

Evening: full-length, nylon tricot, pleated.

Evening: ankle-length, rayon tricot, nylon net.

Afternoon: mid-calf length, nylon tricot, edged in lace.

All day: average-length, rayon tricot, lace-edged.

Underskirts as long as the new skirts

The news is in the length—a range of four to choose. Now you can have underskirts, made long enough for any length skirt, for a woman of any height. You can have, should have, a wardrobe of them—slips and/or petticoats, for varying day-length, evening-length dresses. These four are tricot, take any shape—your shape; come in a variety of colours, often in various lengths within one style. By Vanity Fair. Franklin Simon. *Evening petticoat,* its nylon ruffle permanently pleated as an accordion; with lace inset. In black. $11. *Ankle-length petticoat,* to wear with new-length evening dresses. In black, white and champagne beige. $5. *Mid-long petticoat,* to wear with a waist-liner, with a snug-waisted, now-longer day-skirt. In black, white. $10 *Average-length slip,* lace-edged at the top and bottom, threaded by ribbon. In black, white, beige. $5.

Jewels by Milton Schepps *Hostess Suit designed by Thea Tewi*

Dana's great triumph Abroad, is now here

Parfum

EMIR

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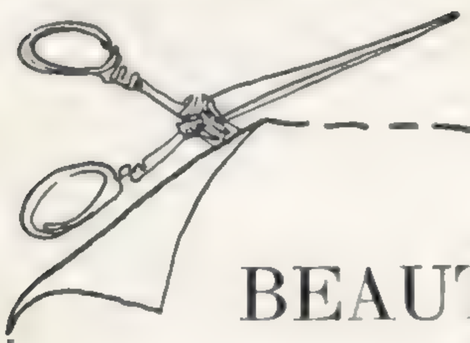
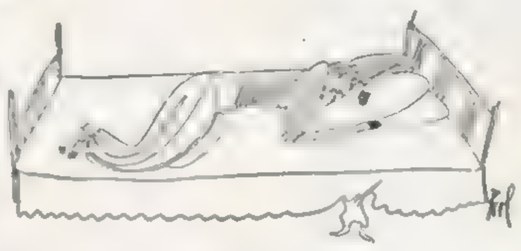


BEAUTY CLASSICS

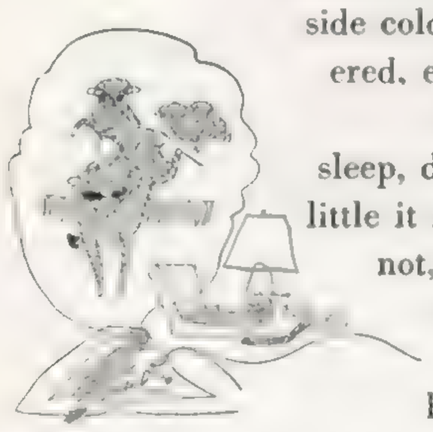
XXIV. SLEEP

The purpose of sleep is to give the body a period of such complete inactivity that the cells can rebuild themselves, that a full, fresh supply of oxygen can be distributed (breathing is much deeper during sleep), and that the products of digestion can be dispensed. Too often we think of sleep as a reward, a paying-back to the body for energy expended during the day. Actually sleep is a forward-looking process: a good night's sleep can't change yesterday, but it will help to make a good tomorrow.

How much sleep you need is something you'll have to work out for yourself. If you still feel tired after a ten-hour sleep, remember that fatigue has other causes beside lack of sleep. If you think you do very well on very little sleep, get a little more, see how much better you feel. Eight hours is the best sleep-span for most people.



Since relaxation is the dreamy state most conducive to sleep, let your body rest in long lines, not crimped in knots. Kittens sleep curled up to decrease body areas exposed to outside temperatures. But when we sleep the temperature of the body falls, and, since there is no muscular activity to raise internal heat to offset outside cold, the body should be kept covered, even in summer.



If you have difficulty getting to sleep, don't worry about it: learn how little it matters whether you "sleep" or not, count your blessings instead of sheep. There are two kinds of sleep—brain sleep and body sleep—and usually they come simultaneously, though sometimes one may come without the other. If your brain sleeps and your body does not, you have the makings of a sleepwalker, but if, while your body sleeps, your brain remains awake, you are an insomniac. Between these two extremes there are shadowy degrees of wakefulness and sleepiness and as long as you are completely relaxed in mind and body the recuperative processes of sleep carry on. Relax by separating yourself mentally, joint by joint, from toes to head. It seems easier, somehow, to put yourself to sleep in pieces than in one lump sum. With this last word on beauty, this Beauty Classic series ends.

she wears well bred tweeds

and motion fitted

British Walkers

TWEED SUIT BY IZOD

British Walkers feel as flexible and right as her pet tweeds. She picks Windsor for its smart high-throated tongue with closed toe and sling back. The slightly higher balanced heel is right for her longer skirt length, and British Walkers' famous, patented Synchro-Flex construction means that her every step is "motion fitted." Windsor is available in both calf and bucko in the new fall shades.

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Elegance—simply stated in the black broadcloth bag stencilled with silver or gold ornament . . . and in the new warm brown touched with gold trim.

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Many other Shur-Tite originals at your favorite store.

DISCOVERIES IN BEAUTY

The soaring lucite plume of Revlon's new Lastron nail enamel should turn you into a deft (but fairly infrequent!) home manicurist as we hear this new polish lasts days longer. Altman's.

Bunny-soft Blendicator looks like a rabbit's foot-on-a-stick—actually does the softest, most satisfactory job of blending rouge, smoothing powder. Arnold Constable.

Prophylactic's new Jewelite Club brush—feminine version of their functional, prolon-bristled brush for men. Palm-fitting handle affords a firm grip. Lord & Taylor has it.

BAKER

For sun or serious reading—you might consider these Emerite frames. Glittery silver specks between lucite manage to shimmer prettily. Clairmont-Nichols has them.

Alexandra de Markoff's Talcumizer can be squeezed like a toy and out comes a whoosh of fern-scented bath powder. Bonwit Teller.

"YOU MUST

Blush-Cleanse

YOUR FACE TONIGHT!"

says lovely Ginny Moore

"I feel I've given my face a wonderful *super* clean-up and smooth-out—when I *blush-cleanse* it," Ginny says. Read how her blush-cleanse beauty care with Pond's can help *your* skin.

Just 4 quick beauty-making steps:

Rouse face with splashes of warm water.

Cream your receptively moist, warm skin thickly with Pond's Cold Cream. Swirl briskly. This blush-cleanse loosens clinging dirt and make-up, softens skin, brings up fresh color. Tissue off.

Re-cream, to blush-rinse away last traces of dirt, make-up. This blush-rinse brings up still more color—makes skin feel super-soft. Tissue off again.

Tingle face with cold water.

RESULT—a softer, rosier, cleaner face than has looked out of your mirror for a long time. The *demulcent action* of Pond's Cold Cream has helped free your skin of dirt. This Pond's blush-cleanse has brought up the circulation that is so *good* for your skin.

Get a big jar of Pond's Cold Cream today. *Every night* do this blush-cleanse and blush-rinse —*every morning* just a quick blush-rinse. Watch your face respond.

Genevieve Joan Moore, II daughter of Mrs. Oliver J. Moore, lives in Lake Forest. She is engaged to Joseph A. Kelly of Akron, Ohio. "Ginny" has legendary Celtic beauty—raven black hair, a complexion white as milk, kept smooth as velvet with Pond's Cold Cream.

HER RING— a center diamond, glittering between two smaller diamonds

She's Engaged! *She's Lovely!* She uses Pond's!

SOME OF THE BEAUTIFUL WOMEN OF SOCIETY WHO USE POND'S

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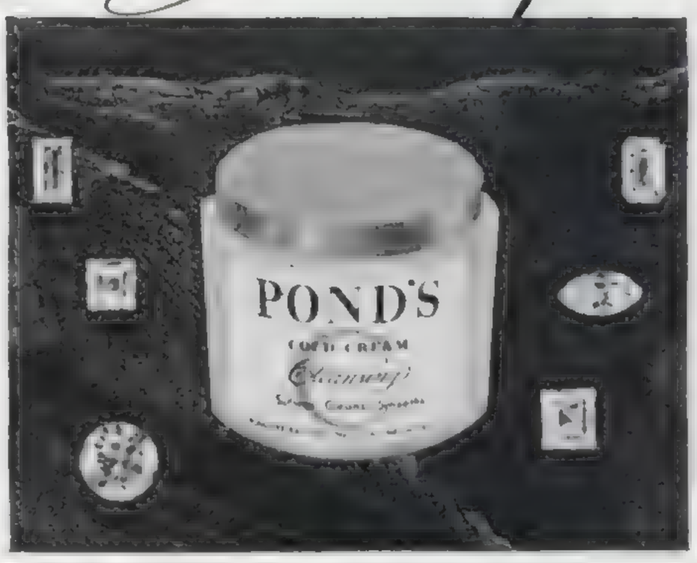
Mrs. Allan A. Ryan Mrs. John J. Astor
H. H. Princess Priscilla Bibesco
Mrs. Ernest L. Biddle
Mrs. George Jay Gould, Jr.
The Lady Moyra Forester



Women know what Pond's Cream can do for them

That is why far more women use Pond's Cream than any other

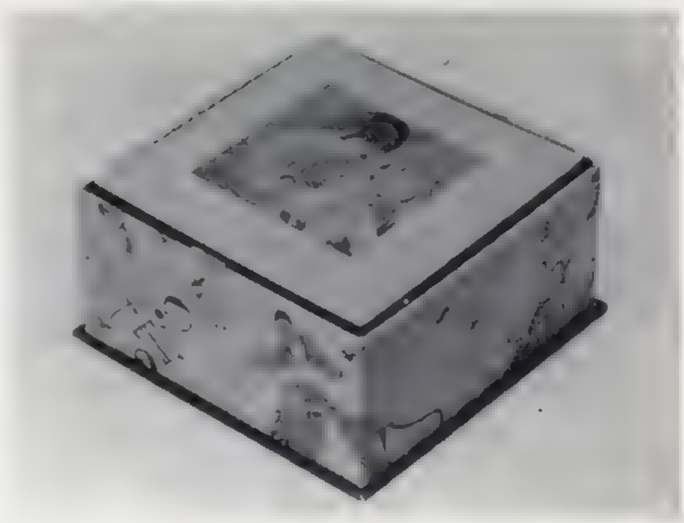
that Wear-Right look

Wear-Right puffs with pride . . . the gauntlet for cocktail time in American Glace! Black, brown or white. At fine stores everywhere.

DISCOVERIES IN BEAUTY

The French Touch —a new perfume by Charbert with a silky scent as feminine as longer skirts —delicate accessories. At Jay Thorpe.

The news is in the case—and the colours (Gourielli's Jeweltone series). Lipstick cache of gold-like metal topped with fake jewel. Bergdorf Goodman.



Newest offspring of D'Orsay's Intoxication fragrance—satin textured dusting powder, delicately scented. Boxed in harlequin motif. Franklin Simon.

This is Nail Brilliance—a brand new polish in eight shades. Each one contains Enamelon, a special ingredient to increase stay-on powers—help prevent skin irritations due to polish.

Crème Satinée by Lenthéric is a new kind of cream detergent that will leave your face fresh and clean but eliminate the harsh after-effects of a soap-and-water scrubbing. At Bloomingdale's.

BAKER

NEW! REVOLUTIONARY!
The Brush with MAGIC MOTION

Revolving Bristles
. . . for better brushing

Rotating Tips
. . . for scalp massage

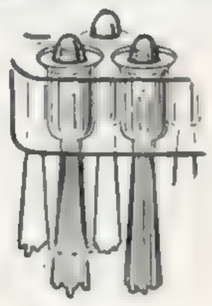
Never before was there a brush like this! The *Whirlbrush* outmodes all other hairbrushes, combines two beauty treatments in one—*brushing* and *massage.*

See exciting new radiance . . . natural sheen . . . come to your hair as revolving nylon bristles clean, polish and groom with every turn. Bristles that revolve sweep naturally . . . comb as they brush . . . keep thickest hair from tangling! *Whirlbrush* your hair this new way to gleaming, lustrous beauty.

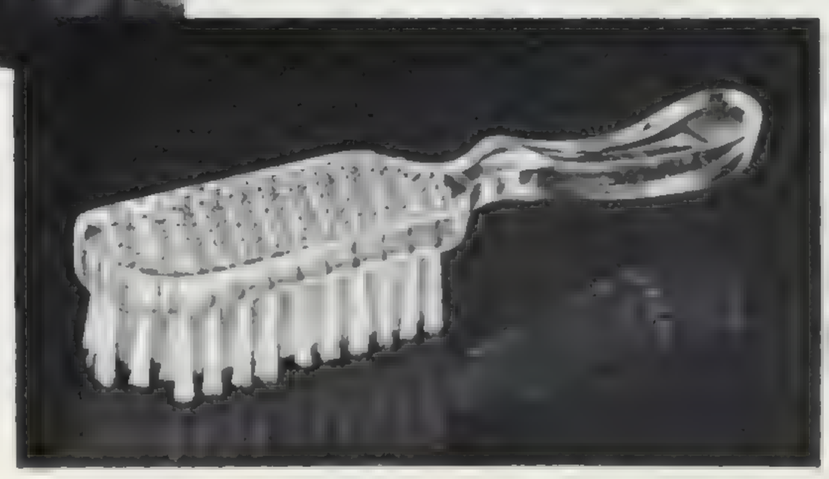
Turn the *Whirlbrush* and the Lucite tips are against your scalp. With a massaging motion, they rotate over the scalp, stimulating it for healthier, shining hair.

See the amazing new *Whirlbrush* at leading stores. Or for the name of the store nearest you, write Bennart Brush Corp., 22 West Monroe St., Chicago 3, Ill.
Fair Trade Price $7.95

Also available in Men's Club Style
Fair Trade Price $8.50



Lucite bearings in sockets rotate *freely* (not mechanically) with brushing motion. U. S. Pat. No. 2263802



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FASHIONS

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and your own loveliness enhanced in the newest Lisbeth frock - rite swept sequinned, elegante about $23

Size 1 to 20
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a Michael Lowy
Rayon Crepe

For store in your city, write
PHIL SCHACHTER DRESS CORP., 1385 Broadway, New York 18:

FASHIONS IN "NO"

(Continued from page 221)

being tenacious. The atmosphere is bright and joyless. The characters are Jessie Phraynne and Clancy Tollivant.

JESSIE: It'll all be so different when we can get back to Antibes.

CLANCY: Yes. Yes. that will be fun.

JESSIE: What's the matter? You look so dreadfully gloomy, darling. Do have another cocktail before your mouth falls right off your face.

CLANCY (*With difficulty*): I've got one thanks. There's one thing—

JESSIE: Yes?

CLANCY: I—I want to propose a toast.

JESSIE: Hurrah! What shall it be?

CLANCY: To Jessie Phraynne, the grandest girl in the world.

JESSIE (*Affectionately*): Oh, Clan, you fool.

CLANCY: I mean that, Jess. Honest Injun. I suppose—I had thought—

JESSIE: You've got so madly inarticulate since you came out of the R.A.F.—I suppose you just did what you were told, and never had to say anything for five years.

CLANCY: Please, Jess. You know how I feel about the Service.

JESSIE: I'm sorry, Clan. I forgot.

CLANCY: I suppose there's no chance of your falling in love with me.

JESSIE: Why Clan! What do you mean?

CLANCY: I mean I want you to marry me.

(*Jessie pours out a drink, thoughtfully.*)

Is there someone else?

JESSIE: (*Smiling with difficulty*) M'hm

CLANCY (*Masculine*): I see. I want you to know that you never for one moment left my thoughts, wherever I was, over Cologne, on ops—I oh, what's the use—I should have known.

JESSIE: I'm terribly, terribly sorry Clan.

CLANCY: What a fool I've been all along. What a blind, blind fool.

JESSIE: Clan, I want you to know—

CLANCY: Yes?

JESSIE: I wouldn't hurt you for the world.

CLANCY: Who is it?

JESSIE: Clan—

CLANCY (*Violently*): Who is it?

JESSIE: Since you insist. Garry Thrayle.

CLANCY: I see. The girl I've been waiting for is going to marry my own rear-gunner. I call that funny. My God, how damned funny that is! Ha-ha-ha.

(*Jessie turns away her head. She is in tears.*)

The modern American style is also sentimental, but sentimental like a heavyweight boxer at his trainer's grave. The characters are Shirley Bamberger and Joe Keohanty. The action takes place in a tumbledown café in the shadow of a railway em bankment, beside à derelict wharf.

JOE: That's the world, Shirley, it's made that way. Tough, and kinda great and beautiful.

SHIRLEY: I'm sorry, Joe, I just don't see it your way.

JOE: Get me a triple Bourbon and a root-beer.

SHIRLEY: You've had enough. Drink any more, and they'll have to wring you out when you get back aboard.

JOE: That's the way I like it.

SHIRLEY: The bar's closed, Joe.

(*Joe knocks her down.*)

JOE: Now step on it. Just for that make it six Bourbons and two root-beers.

SHIRLEY: I guess I wouldn't take that from any other man.

JOE: Other man? What other man?

SHIRLEY (*Swinging her hips*): Big Dane Thorwaldsen.

JOE: Yeah? Just don't let him come in here, that's all. Just don't let him.

SHIRLEY: Oh?

JOE: I'll kill him. I'll kill you too. I'll kill the both of you.

SHIRLEY: Nine Bourbons and three root-beers.

JOE: Say!

SHIRLEY: It's on the house.

JOE: Shirley, you're a good girl.

SHIRLEY: I ain't askin' for insults.

JOE: No?

(*Knocks her down again affectionately.*)

I've been figuring, Shirley. Time comes in a guy's life when he kinda wants something different, something solid. I was thinking. Maybe, when—when I gets back from Shreveport, maybe we could settle down, in some shack someplace, huh?

SHIRLEY (*Rising, livid*): Are you suggesting marriage?

JOE: Don't put it that way, sugar, it don't sound so good.

SHIRLEY: Listen, louse, I go with guys but I don't marry them. That ain't me. I ain't made that way. That's not the way I tick. I'm one of the little people, that like little simple things. I don't get big ideas, like you. I'm little and I like little guys, guys that go to the ball-game Sundays and stand there and shout and put their souls in their shouting and love and cry and live and die down here by the railroad track.

I don't like big ideas, Joe Keohanty, because they eat you up, like fire, from the inside. All what was once laughter and sadness gets like it was strictly business, and you get cold and hard and treat the human soul like it was real-estate.

It's guys like you that drive honest school-kids to crime and slaughter and all those other big things I only heard talk about, and it's guys like you that try to smash the little things and the beauti-

(Continued on page 238)

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compacts • cigarette cases
Rex lavishes
glorious enamel colors on gold-tone metal
and achieves this exciting new collection
... perfect replicas of expensive
jeweler's cases, priced wonderfully low.
At better stores everywhere.
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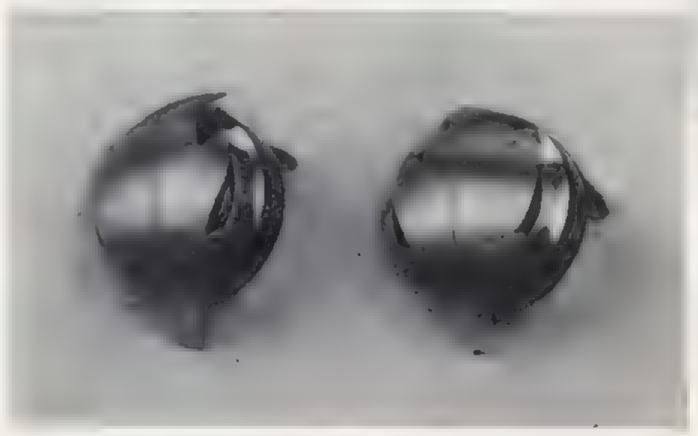
DISCOVERIES IN BEAUTY

THE pink-and-white look in make-up is fast becoming as much of a fashion in how-to-wear-your-face as the longer skirt, the delicately turned shoulder. *Above:* Jergens Pink Frosting lipstick and powder with a compartment for your puff. Bloomingdale's.

MARY Imogene Shepherd's Baby Skin Oil helps solve the very grown-up problem of skin dried by sun, wind, or years. This feather-light oil works best after cleansing at bedtime.

BAKER



WHEN a hearing aid turns into a handsome earring, we think it has a place in Discoveries in Beauty. Shown here: one pair in a collection of sterling silver earrings by Maico, designed to take the place of the usual (and apparent) plastic hearing-aid button.

FASHIONS IN "NO"

(Continued from page 236)

ful deep things and Democracy.

They ought to brand you right there on your forehead where all the little guys can see—"This is the enemy"—in letters of flaming red. Why, I'd no sooner marry you than I'd walk up Lexington in the nude.

(She knocks him down. The approaching train lets out a mournful wail. The jukebox, which is out of order, goes on playing "Yankee Doodle" without end.)

And what is left to us in the future? Perhaps, in our over-industrialized society we will be stranded with only the functional, and all decorations, all embellishments, will be discarded as useless. We may find ourselves with this:

GIRL: I don't love you.

BOY: Give it to me in writing. Then I can register it, and other arrangements can be made.

(The GIRL doesn't bother to answer, but goes straight to a plastic typewriter, which slides cunningly out of the side of the icebox.)

BY APPOINTMENT PERFUMERS TO H. M. QUEEN MARY. YARDLEY, LONDON

Like the legends that lend a special magic to places near and far,
the spellbinding scent of Yardley's "Bond Street" calls up visions of beauty
that has gone before. A romantic fragrance, "Bond Street" is sophisticated and
dramatic, a distinguishing mark of women of loveliness and charm.
"Bond Street" Perfume, $2.50 to $15. Toilet Water, $1.50 and $2.50. Plus tax.

"Bond Street" by YARDLEY

Yardley products for America are created in England and finished in the U.S.A. from the original English formulae, combining imported and domestic ingredients. Yardley of London, Inc., 620 Fifth Ave., N.Y.C.

What a mattress! It's a Sealy

Look Fresh... Feel Fresh

SLEEP ON THE Sealy TUFTLESS INNERSPRING

You can enjoy deep-down refreshing sleep on a Sealy Mattress.

- The Sealy Tuftless Innerspring gives you healthful support your doctor would approve. You don't sink into a hollow—you sleep comfortably *on* your Sealy.
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- You'll feel no bumps on Sealy's smooth tuftless surface.

Ask your dealer to show you the Sealy Tuftless mattress, famous for sleeping comfort since 1881. It is guaranteed for 10 years against structural defects.

$49.50 *Matching Box Spring $49.50*

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GLASSE DISHES

BY MARION W. FLEXNER

FOOD fads change over the centuries, but a good basic recipe is ageless, can be still as delicious after two hundred years.

Recently I have been fascinated by adapting for modern kitchens some "receipts" from *The Art of Cookery*, by Hannah Glasse, "the Fanny Farmer of the eighteenth century." Her book was the model for most of our early American cookbooks. In fact, before the days of drastic copyright laws, *The Art of Cookery* was plagiarized openly or sections of it lifted bodily and incorporated into nearly all the eighteenth- and early nineteenth-century cooking manuals published in this country as well as in Mrs. Glasse's native England.

Because families were larger in the eighteenth century and baking was done less frequently, the ingredients in most of Hannah Glasse's recipes are given in gargantuan proportions. For instance, she tells us to assemble four pounds of flour, seven pounds of currants, six pounds of butter, three pounds of sugar, and four pounds of eggs to produce one of her famous cakes. But before such a recipe can be tested in a kitchen today the measurements must be reduced into terms of cupfuls and teaspoonfuls.

I will never cease to marvel that such appetizing foods could have been prepared in the Georgian kitchen where there were no ovens as we know them with baking and broiling compartments, heat regulators. The eighteenth-century oven was a square or rectangular space let into a brick wall, sealed with a heavy iron door. To heat it, a bunch of faggots was lighted and put in the chamber and allowed to burn low. Then the ashes were pushed aside or removed, the pan of bread, cake, pie, or whatever was to be baked was popped into the oven and the door closed. There was no accurate way to judge, save by experience, whether the food, when it was removed, would be over- or underdone.

Everything which today is cooked on top of the stove had either to be prepared over small charcoal braziers or over an open fire. In the huge fireplaces of every kitchen, until well into the nineteenth century, were numerous iron hooks on which to hang kettles and other pots. In front would be a series of spits for roasting meats, and these had to be turned by hand or by a complicated mechanical device or manipulated by a dog on a treadmill.

Every bit of spice had to be ground and pulverized before being put in bread or cake. Most sugar came in large cones, hard as rocks, and was "fearced" (grated) or pulverized before it could be used. Flour, stored in damp cellars, had to be dried before the fire for hours before it could be properly sifted. Lard and other fats were rendered and stored in pots or crocks.

Each season had its special chores. In the early summer herbs were cut and dried, later vegetables would be "jarred," salted or pickled; fruits brandied, dried, and preserved; jellies made. Late fall was the time for smoking hams, sausage, and bacon, salting meat, potting game and poultry.

Here follows a sheaf of recipes renovated for our day.

FORCEMEAT BALLS

Take ½ pound veal cutlet and ½ pound suet. Grind through fine blade of meat chopper. Add 2 teaspoonfuls chopped parsley, grating of mace and nutmeg, and ¼ teaspoonful sweet herbs (thyme and marjoram), pepper, salt, grated rind of ½ lemon, and yolks of 2 eggs. Roll into tiny balls the size of a butterball. Roll in flour and fry brown in melted butter. I found a small grated onion an excellent addition.

CRIMPED FISH WITH DUTCH SAUCE

(4 servings)

Cut salmon, skate, cod, or what you will in 1½-inch slices, or use 4 sole or walleyed pike filets, allowing one slice of fish to a serving.

Place a quart of water in a saucepan. Add an onion cut in slices, a sprig of parsley, several stalks of celery with leaves, a teaspoonful of salt and ¼ teaspoonful of peppercorns or ground black pepper. Let this boil in a covered pan 15 minutes. Then add the fish and simmer 10 to 15 minutes, or until done. Do not cook too long or it will become tough. Remove fish onto a platter and serve at once with:

DUTCH SAUCE

This was really a taste treat, for I had no idea from reading the directions how truly subtle the flavour was. I used less vinegar than the original recipe called for, but more can be added to taste.

Put ¼ pound of butter or coloured margarine in top of double boiler. Melt. Add 3 anchovy filets diced small, 2 teaspoonfuls of prepared horse-radish, and 4 tablespoonfuls of the strained broth from the fish. Stir well. Mix a tablespoonful of flour with 2 tablespoonfuls of wine or cider vinegar and add 4 more tablespoonfuls of fish broth. Stir the vinegar mixture into the butter mixture and turn off the flame. This sauce is apt to separate if cooked too long. Make it just before using and beat hard to put into an emulsion. Add 2 tablespoonfuls of chopped parsley and pour into a covered sauceboat.

BROWNING FOR MADE DISHES

This is a wonderful addition to any sauces using wine. I once made up a bottle and kept it for six months in the icebox, using it for chicken à la King, mushroom sauce, et cetera. One tablespoonful is enough to flavour a cupful of gravy although more may be used if desired.

Caramelize ½ cupful of white sugar. When it is brown and lumps have melted, add an ounce (2 tablespoonfuls) of butter (no substitute will do). Let simmer a moment and add slowly a pint of red wine. Cook until all lumps have once more disappeared. Add 1 tablespoonful Jamaica pepper (red pepper), 6 cloves, 4 shallots cut in small pieces, 2 blades of mace, 3 tablespoonfuls of mushroom catsup (I used Crosse and Blackwell's), ½ teaspoonful of salt or more to taste, and the rind of a lemon (yellow part only) pared thin. Simmer for ten minutes. Strain and cool; then bottle.

BROILED CHICKEN WITH MUSHROOM SAUCE

Brush chickens with melted butter or margarine or olive oil. Rub with salt and pepper. Broil under a flame, brushing again with oil and turning on each side until the chicken is brown and tender. A two-pound chicken takes from 45 minutes to an hour to prepare this way. Place on a platter and surround with bunches of parsley (Mrs. Glasse used

(Continued on page 242)

LUNT
Sterling of
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COLONIAL MANOR
WILLIAM & MARY
AMERICAN VICTORIAN
MODERN CLASSIC
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THE MORE DISCERNING hostesses are turning to LUNT for their choice of Sterling. Here are patterns thoughtfully created in the best accepted decorative styles. Always will you be assured that your LUNT Sterling is correct and of unquestioned good taste. You will, of course, want to see these patterns in actual gleaming silver, but why not write for your copy of "Sterling for Gracious Living". Just address Dept. A-2.
Lunt Silversmiths
GREENFIELD • MASSACHUSETTS

GLASSE DISHES

(Continued from page 240)

sorrel dipped in boiling water). Send to the table with:

MUSHROOM SAUCE

Pour all the drippings off the chicken into a skillet. Add 2 tablespoonfuls of butter or margarine. Add ½ pound of washed mushrooms, caps and stems separated but not chopped. Cover and cook slowly 15 minutes. Add a shallot cut in small pieces and when this is soft (about 3 minutes' cooking should do it) add a cupful of chicken gravy or a chicken bouillon cube dissolved in a cupful of water and mixed to a paste with a tablespoonful of flour. Pour over the mushrooms. Add a wineglassful (4 tablespoonfuls) of claret or Burgundy. Chop the broiled chicken liver into this. Stir well and add a tablespoonful of chopped parsley. Season to taste with salt and freshly ground black pepper.

Squabs and quail are prepared by the same recipe although they do not require such long cooking. Serve with bunches of crisply fried parsley instead of the sorrel.

FRICASSEE OF SWEETBREADS

Cover 2 pounds of sweetbreads with 3 cupfuls of water. Add a stalk of celery, a clove of garlic, a sprig of parsley, an onion cut in quarters, a blade of mace, a grating of nutmeg, a bay leaf, and a sprig of thyme or a bit of powdered thyme leaves, summer savory, and marjoram. Add a teaspoonful of salt, ⅛ teaspoonful of black pepper, and cover the pan. Simmer 1 hour or until sweetbreads are very tender. Drain, saving the liquor. Remove skin and veins from sweetbreads and set aside.

In a deep skillet melt 4 tablespoonfuls of butter. Add a half pound of washed mushrooms, caps and stems separated. Cover and simmer 20 minutes, turning to brown on both sides. Add 2 tablespoonfuls of flour mixed to a paste with a cupful of the sweetbread liquor. Add ¼ cupful white wine and a tablespoonful of browning. Put the sweetbreads in this and allow to heat. Correct the seasoning, adding more salt and pepper and a teaspoonful of sugar if the wine is acid. Just before serving, beat an egg yolk with ½ cupful of thick cream. Stir quickly into the sweetbreads and serve at once. This is nice to put in pâté shells or to spoon over rice.

TO DRESS CHICKEN LIVERS WITH MUSHROOM SAUCE

Melt 4 tablespoonfuls of butter or margarine in a deep skillet. Add ½ pound of mushrooms and cook 10 minutes on each side. Remove mushrooms. Set aside.

Salt and pepper 1 pound of chicken livers. Roll in flour until thoroughly coated. If there is not enough butter in the skillet to cover it, add 2 extra tablespoonfuls. When this melts add the livers and 1 clove of garlic. Cook over a slow fire and turn the livers as they brown on one side, allowing them to brown on the other. Add 1½ cupfuls of consommé or chicken broth, a tablespoonful of browning or Worcestershire sauce if no browning is on hand, a tablespoonful of mushroom catsup, and a glass (4 tablespoonfuls) of white wine. Remove garlic. Return the mushrooms to the sauce and add 2 tablespoonfuls chopped parsley. Correct the seasoning and serve on sautéed pieces of toast.

OXFORD JOHN

Take 4 thin slices or collops of mutton or veal cut from the leg (have your butcher do this and tell him it is the same cut as for veal "birds"). Season each collop with salt and pepper and a sprinkling of mace.

In a skillet, melt 2 tablespoonfuls of butter or margarine. Add a sprig of thyme or ⅛ teaspoonful of dried thyme leaves, a tablespoonful of chopped parsley, 2 shallots, diced fine. Add collops and cook until brown on both sides and tender throughout. Add 1 cupful of gravy or a bouillon cube dissolved in a cupful of water, and a tablespoonful of lemon juice. Add 2 more tablespoonfuls of butter rolled in flour and cook until the sauce is slightly thickened. Pour into a dish and surround with croutons.

TO MAKE A SAVOURY DISH OF VEAL

Take 4 veal "birds" or collops cut from the leg. Lay them on a wet biscuit board. Dust with freshly ground black pepper, nutmeg, cloves, and mace, and sprinkle with salt. Dip in flour and pound with a wooden mallet until thin. Spread the "birds" or collops with forcemeat made as follows:

Grind one veal bird with 4 oysters and a piece of suet (enough to make 2 tablespoonfuls). Sprinkle with salt, pepper, mace, cloves, and nutmeg. Add a tablespoonful of chopped parsley, a pinch of thyme and another of sage, or substitute any desired herbs. But do not use too many. Just a suggestion of herb flavour and spices is sufficient. Roll up the "birds" and tie securely with string. Put 2 tablespoonfuls of chicken fat, olive oil, butter, or what you will in a saucepan and fry the birds or collops until brown. Transfer them to a casserole. Add ½ cupful consommé, broth, or a bouillon cube mixed with ½ cupful water to the pan in which the collops were browned. Let come to a boil. Pour over collops or veal "birds." Add ½ cupful white wine, 2 shallots cut fine, a clove of garlic (to be removed later), an anchovy (optional), and ½ pound fresh mushrooms. Cook in a moderate oven (375°) for one hour in the covered casserole. Remove top. Add a tablespoonful of butter or margarine rolled in flour to thicken the gravy. Serve meat in the casserole in which it was cooked.

CHESHIRE PORK PIE

Take 6 slices of pork tenderloin and cut into inch cubes. Salt and pepper, sprinkle lightly with nutmeg, and roll in flour.

Melt 4 tablespoonfuls of butter or margarine in a skillet and simmer slowly until the meat is tender—about an hour. It may be necessary to add more water if it all evaporates and more salt and pepper. To the bottom of a deep dish pie pan or Pyrex baking dish lined with pie-crust, place a layer of pork. Cover this with a layer of thinly sliced peeled apple (2 apples will be needed for the pie). Add a sprinkling of sugar. Add another layer of meat and apples until all the ingredients are used.

Pour the gravy from the meat over the layers of apple and pork and add an extra cupful of white wine. Top with unbaked pie crust slashed to let the steam out. Bake in a hot oven (450°) for 15 minutes, then reduce the heat to 375° and cook 45 minutes longer or until crust is thoroughly done.

BREAD SAUCE FOR ROAST PIG, VENISON AND OTHER GAME, AND POULTRY

Put 2 cupfuls of milk in the top of a double boiler. Then add an onion stuck with 6 cloves, a teaspoonful of salt or more to taste, and ¼ teaspoonful black pepper. Set over the flame and when it begins to boil, put on the top and cook 20 minutes. Stir into this a cupful of fresh breadcrumbs, and beat well so that the sauce remains smooth. Add 2 tablespoonfuls of butter or margarine. Cover again and cook for 20 to 30 minutes or until the sauce is thick. It should be of the consistency of a soft bread dressing.

Variation: Some prefer a sweet bread sauce, according to Mrs. Glasse. In this case, omit the onion and cloves and substitute a blade of mace, a few whole peppercorns, and ½ cupful of currants.

POIVRADE SAUCE FOR PHEASANTS, PARTRIDGES, OR BROCCOLI AND ASPARAGUS

Although Mrs. Glasse recommends either of these sauces for game, I have found them equally delicious for boiled broccoli or asparagus—a nice change from vinaigrette sauce.

HOT POIVRADE SAUCE: Mix in a skillet: 2 chopped anchovies, 2 or 3 chopped shallots, 6 tablespoonfuls of gravy, and 2 of vinegar (or more if you wish. Mrs. Glasse used 6 tablespoonfuls of vinegar, but I did not like it. Wine vinegar was used in almost all of her recipes, but a good cider vinegar will do). Simmer 2 minutes and serve with game.

COLD POIVRADE SAUCE: Mix 2 diced anchovies with 2 tablespoonfuls of olive oil (no substitutes) and a teaspoonful of English mustard or ¼ teaspoonful dry mustard. Rub well with the back of a spoon and add 2 or 3 shallots chopped and a tablespoonful of finely minced parsley. Add 2 or 3 teaspoonfuls

(Continued on page 244)

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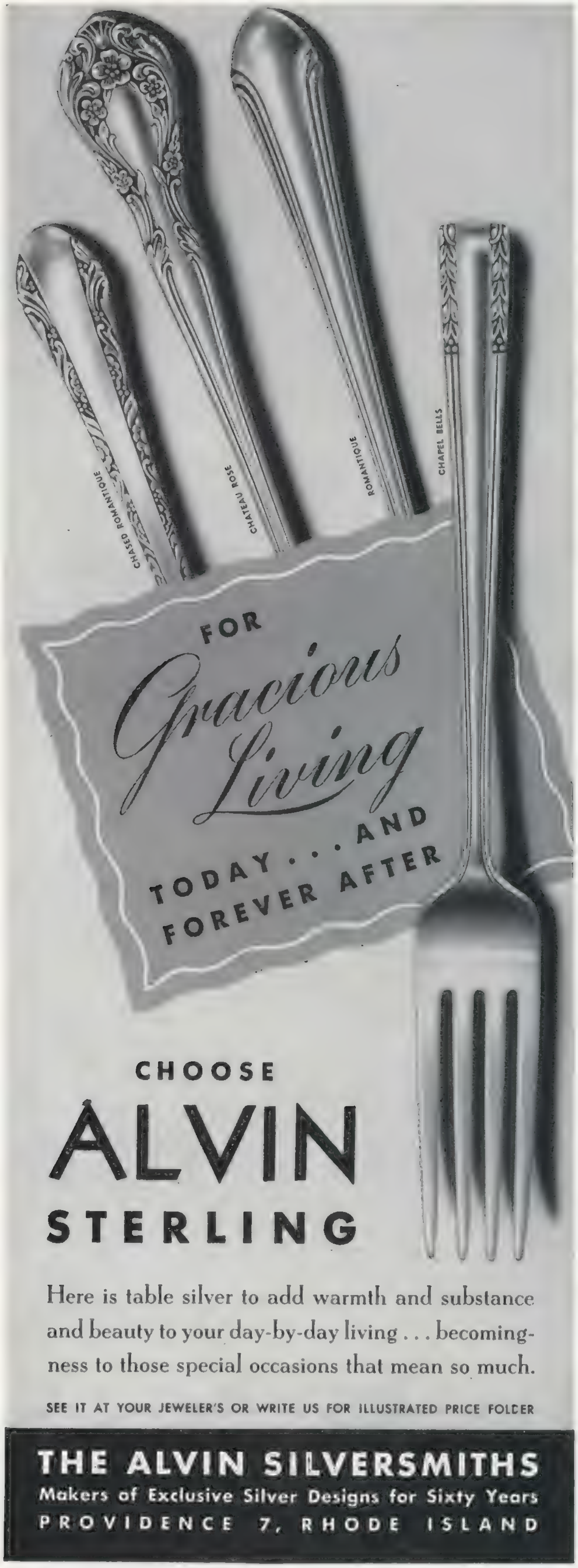


GLASSE DISHES

(Continued from page 242)

of vinegar or more if you like a sharp dressing. Add salt and pepper to taste.

CELERY SAUCE FOR TURKEY

Cut an average sized stalk of celery into one-inch pieces. Barely cover with water. Add salt and pepper and put the top on the pan. Simmer until the celery is tender. It should have absorbed most of the liquid in which it was cooked, but if not, drain it. Add a cupful of cream to this and a cupful of veal or turkey broth mixed with 2 tablespoonfuls of flour and 4 tablespoonfuls melted butter or turkey fat. Let boil until the sauce is thick. Serve in a boat.

RAGOUT OF ONIONS

Slice a pint of medium sized onions and cook in a skillet until soft in ½ cupful butter or margarine. Add salt and pepper while the onions are frying and stir to prevent sticking. As soon as they are soft and brown but not burned, sift flour lightly over the surface. Add ½ cupful of gravy or consommé and a teaspoonful of English mustard or ¼ teaspoonful of dry mustard mixed with a little of the consommé or gravy. Cook until thick. This is good with roast duck or goose.

STEWED CUCUMBERS

Peel 4 medium sized cucumbers and cut off the ends. Wash and drain. Slice lengthwise and with a silver spoon, scoop out the seeds and pulp, leaving the shell.

Melt 3 tablespoonfuls of butter or margarine in a skillet. Add 3 chopped onions or 8 very tiny "round headed" ones. Cook until onions are soft but not brown. Add a tablespoonful of flour and a cupful of consommé or chicken broth, stirring to make a smooth paste, then add ½ cupful of sherry or Madeira. Add the cucumbers and season with salt and cayenne pepper. Place a top on the pan and simmer until cucumbers are tender—turning them once after 5 minutes. They take about 20 minutes to prepare. Do not let the liquid get too thick or evaporate. Add more wine and seasoning if necessary. This is a wonderful dish to vary the menu when cucumbers are plentiful and inexpensive.

GREEN PEAS

Green peas were perhaps the most highly prized vegetable of the Georgian era. The first ones to reach the market often sold for as much as a guinea a pound. Our ancestors prepared them by many delicious recipes. Here are a few.

Green peas #1

Put a pint of shelled new peas into a quart saucepan with a cupful of water, ¼ teaspoonful of salt, a grating of black pepper, sugar "as big as a nutmeg" (a teaspoonful), 2 tablespoonfuls of butter or margarine rolled in flour, and a tablespoonful of chopped parsley. Cover the surface with leaf or iceberg lettuce—about ½ pound. Put the lid on the pan and when it begins to boil, turn it low and let it simmer until the peas are tender—this takes about an hour. Remove lettuce and discard.

Add ½ cupful of thick cream to one egg yolk and beat until well blended. Add to the peas, stirring all the while. Correct the seasoning and serve as soon as the sauce is hot. If it is not thick enough add a teaspoonful of flour mixed with an extra tablespoonful of cream. The sauce should be of the consistency of thick cream.

Green peas #2

Another version of this same recipe shreds the lettuce and mixes it with the peas. One diced onion or 4 tiny ones are added to this with a dash of nutmeg to vary the flavour.

Green peas #3

Another method was to stew a pint of shelled peas in a saucepan with a few sprigs of mint. A cupful of water, ¼ teaspoonful of salt, a dash of cayenne pepper, and a teaspoonful of sugar were added. Then the lid was placed on the top and the peas allowed to simmer until tender—about an hour. The mint was removed, the peas "given a shake-up" with ½ cupful of melted butter and sent to the table.

YORKSHIRE PUDDING

There are many versions of this traditional British dish, but the genuine article is a thin, pancakish affair—crisp and crunchy on the outside, the inside the consistency of baked custard or egg soufflé. In the old days the batter was poured in a skillet or pan, and placed under the roast beef. The drippings constantly basted the pudding as the top browned. Later it was turned and when the other side had also browned it was put on a hot plate and sent to the table immediately. Today we put the fat in the bottom of the skillet before the pudding is baked. But it is still very important to rush it to the table as quickly as possible. It is at its best only when hot.

Brown the roast beef and pour ½ cupful of the drippings into a medium sized skillet or 10-inch skillet—iron is best. Set aside.

Meanwhile, beat ¼ cupful of flour with 2 eggs, 1 cupful of milk, and ½ teaspoonful of salt. Beat 3 minutes by the clock and if you own an electric mixer use it. Let this stand 20 minutes to ½ hour. Then, just before using, beat 3 minutes longer. Pour into the hot skillet containing the fat and place in an oven set at 400°. Cook until thoroughly brown and puffed. It will take 40 to 45 minutes. Cut into 6 pie-shaped wedges and pass with the slices of beef. Douse with gravy or serve with a bit of jelly.

WINE CUSTARD

Boil 1¾ cupfuls of single cream with a blade of mace and a stick of cinnamon. Cool slightly. Strain.

Beat 4 eggs and 5 tablespoonfuls of sugar until light and lemon-coloured. Add ¼ cupful sherry (sack). Combine the two mixtures.

Pour into 6 custard cups, sprinkle with grated nutmeg, and set in a pan ¼ full of water. Bake in a moderate oven (375°) until the custard sets (about 30 minutes). Do not cook too long or the mixture will be tough.

Rum may be substituted for sherry if the flavour is liked.

RICE PUDDING

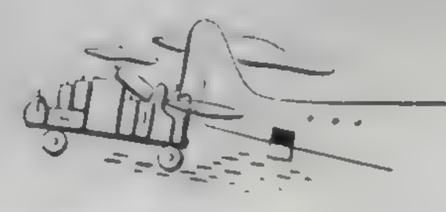
There are any number of rice pudding recipes in Mrs. Glasse's books but this one is my favourite. Instead of using currants I soak ½ cupful of seeded raisins in 2 tablespoonfuls of brandy or rum overnight. Then I add them before running the pudding in the oven.

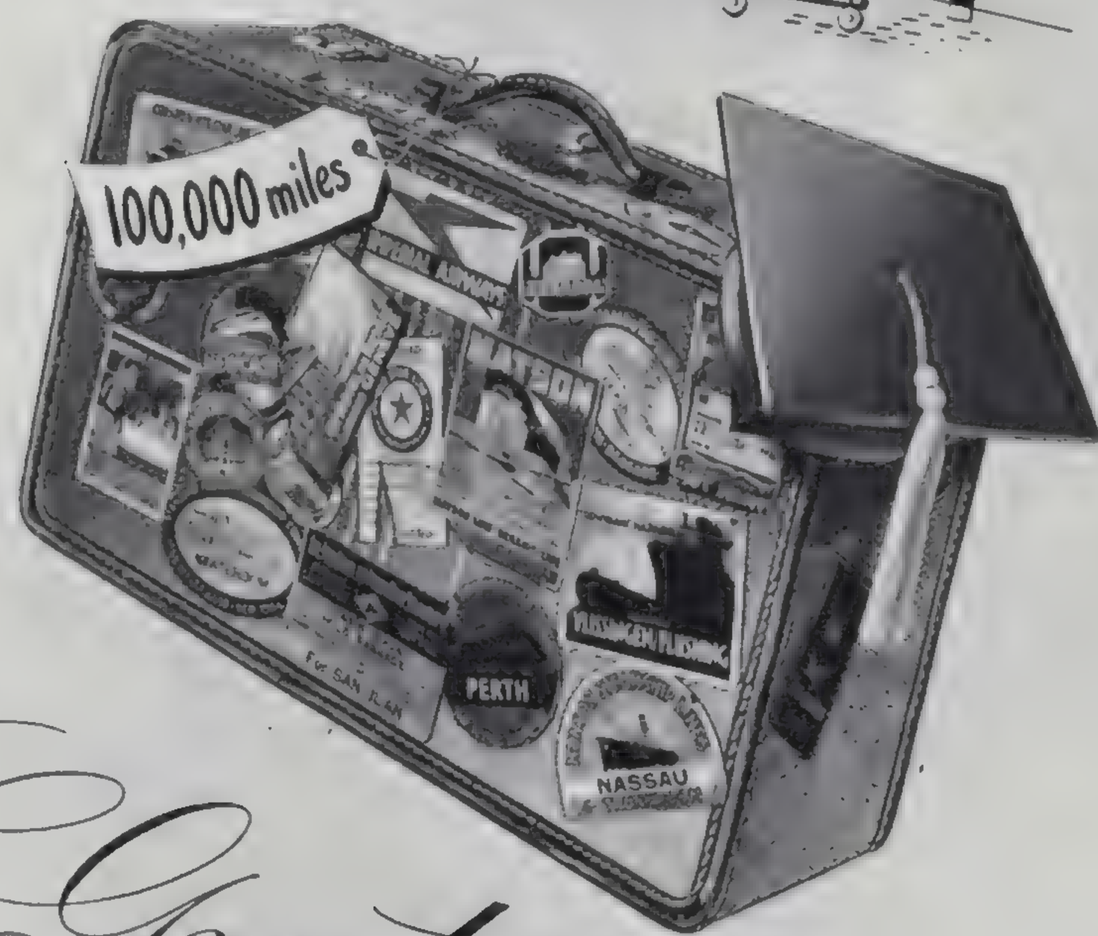
In the top of a double boiler place ¼ cupful of rice and 1½ cupfuls of milk. Cover and cook 1 hour or until rice is very soft. Stir every once in a while. When done, add 2 tablespoonfuls of butter and mix well. Then fold in 2 well beaten egg yolks, ¼ teaspoonful nutmeg, ½ cupful sugar, and ½ cupful of currants or raisins soaked in brandy or rum. Pour into a deep Pyrex baking dish.

Top with a meringue made of the 2 egg whites beaten with 2 tablespoonfuls of sugar and ½ teaspoonful of vanilla or a tablespoonful of whiskey or rum (according to which liquor has been used in the raisins). Spread over rice mixture and put in a moderate oven to brown. This takes 15 to 20 minutes.

NOTE: Dessert recipes from Mrs. Glasse's book will be printed in an early issue.

DIPLOMA





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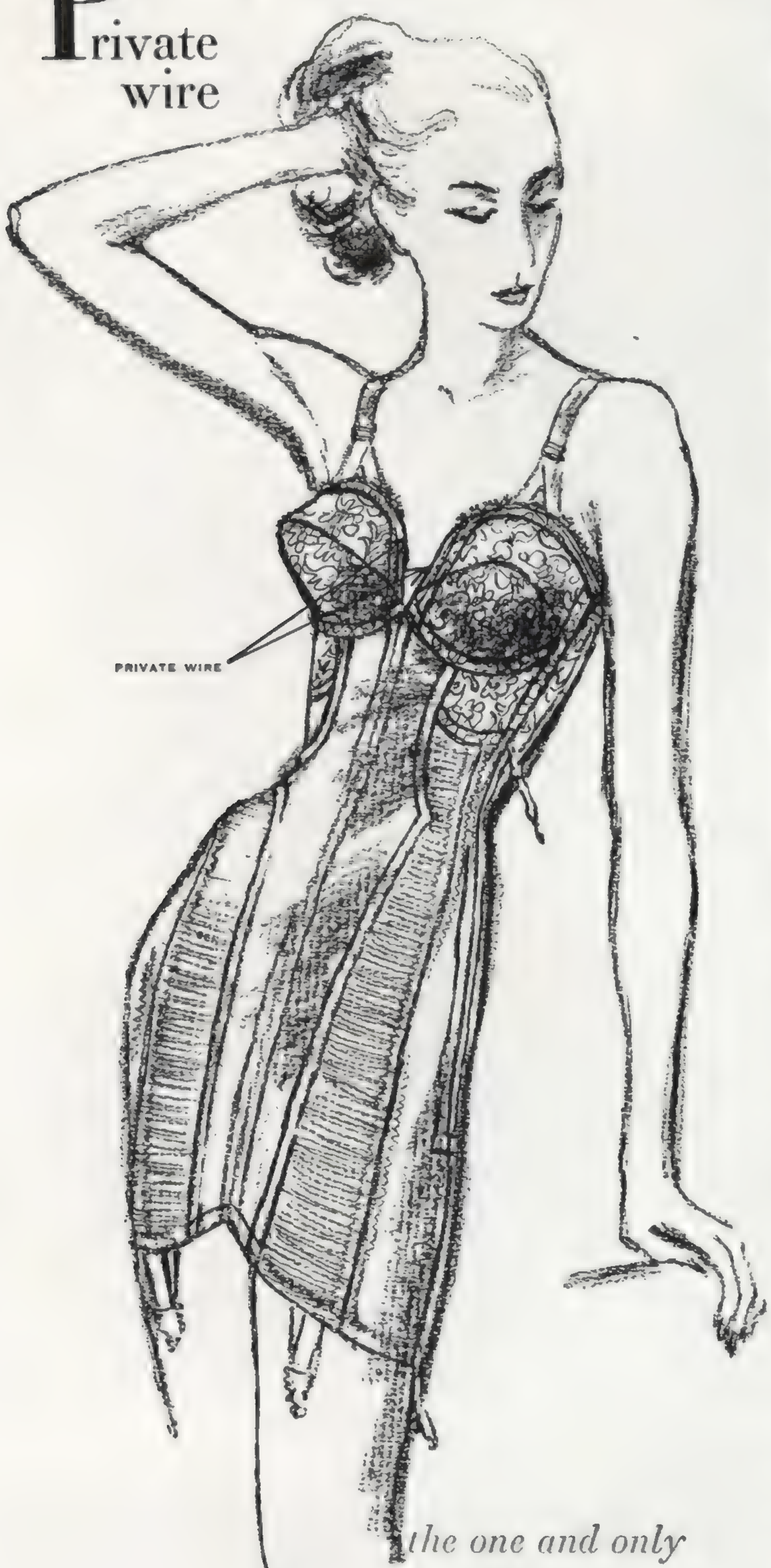

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PROGRESSIVE EDUCATION

(Continued from page 200)

from the progressive school even in this one respect. But the difference now is a difference of degree rather than of kind. The question now is, "*How much* freedom of choice and action should be allowed the individual student? Is there a point at which individual freedom should be limited?"

Perhaps the best way to find answers to these questions is to look for a moment at the products of thoroughgoing progressive schools. Instantly, of course, we run into the dangers of generalization. Can we, however, recognize any general characteristics which seem to be the results of the freedom allowed them? My own experience in conventional and progressive colleges for women, where the students were derived from both kinds of school, has been that the progressive school product is likely to show greater initiative and independence, to have a clearer idea of what she wants to do in college and in life, to pursue these ends with more zest and drive. Her schooling has given her a security which the conventional school student often lacks. She is secure because her native abilities, great or small, have been carefully nurtured and respected. The focus of her education has been constantly on *her*, on what she is and what she can make of herself. She bears out her teachers' claim that they are teaching *students*, not *subjects*.

THE BOOMERANG

What of all this? Is it good or bad? There can be no doubt of the goodness of these qualities—initiative, independence, zest. Perhaps, however, we should examine more closely the source of them in the progressive school student. They stem, as we have seen, from concentration on self and the interests of the self. But we cannot live by and for ourselves alone. Whether we will or no, we are members of our society and of all sorts of smaller groups. We must therefore have not only a regard for our own individual differences but for those of others.

Now, of course, the *theory* of progressive education takes full account of this fact. Indeed, as we saw earlier, one of its bases is the conviction that individual differences must be respected. But in the *practices* of the progressive schools there has, to my mind, been a kind of boomerang. While the progressive *educators* have devoted endless time, patience, and energy to the observing of these differences in their students, the *students*, under this care and attention, have grown self-centered and, thereby, often selfish. At its least blatant this selfishness has consisted in indifference to the interests of others, an indifference which might have passed for tolerance so long as there was no clash of interests. But I have too often found the progressive school student resentful and ruthless when the interests of another member of a group ran counter to her own.

These are harsh words and, with the fallacies in all generalizations, obviously unfair to many students from progressive schools. But there is too much truth in the generalization, I think, for it to be safely disregarded. We do well to allow our students freedom to develop according to their individual differences—but only so long as their respect for the differences of others is commensurate with their respect for their own. When the second exceeds the first, we run into petulance, selfishness, and intolerance. For the good of everyone this must be checked. By all means let us try first the reasonable explanation, but where this fails, I am old-fashioned enough to say let us, in the schools, arbitrarily and by authority limit the individual freedom of the offender until he reaches the maturity (or, perhaps, simply a state of sufficient good humour) to understand our explanations.

THE EFFECTS

Perhaps next we should examine the effects of progressive education on what the student learns. Freed, according to the degree of his school's progressiveness, from external compulsion to learn certain things, the student proceeds from some point of interest to him and follows wherever the path leads in order to answer the questions that successively present themselves to him. The compulsion to find things out comes from within himself and what he learns is therefore real to him. His mind is not cluttered up with inert, meaningless facts. No one could question the goodness of this.

But, cry the conventional educators, look at the shocking gaps in his information. He can graduate from high school, and even progressive college, illiterate in certain respects. More than that, without some compulsion in his early years, he is likely to reach maturity ignorant of such elementary, but fundamental, things as spelling, punctuation, simple grammar. These two outcries are but part of the conventional educator's insistence on the importance of subject matter, or, as it is often called, the dignity of subject matter.

What of these charges? They are, in the main, true, I think. How important are they? Personally, I am more distressed by the second than the first. English spelling, punctuation, and grammar have their difficulties and idiosyncrasies, it is true, but no scheme of reform has yet succeeded in abolishing them. They remain, therefore, as the forms which give coherence and clarity to our communication. We admire and respect good form in sports, good technique in the arts, good manners in social life. And we teach the elements of them all successfully by quite routine methods, preferably as early as possible. A Don Budge, a Heifetz, an Emily Post may not need such rudimentary training, or may master it more quickly than the rest of us,

(Continued on page 247)

PROGRESSIVE EDUCATION

(Continued from page 246)

but, for the majority, this training enables us to engage in these activities with satisfaction and with an appreciation of excellence in others.

So with speaking and writing. Some geniuses will be born; most of us will require training in the mechanics in order to write accurately. If we are asked to learn spelling, punctuation, and grammar by rote and made to practise them regularly when we are young enough, it will not be too painful for us and may even be pleasurable. My experience is that small children find satisfaction and a sense of achievement in such learning. Although full understanding does not come until much later, they have in the meantime laid the foundations and established good habits.

GAPS IN KNOWLEDGE

I can not view the gaps in the progressive student's information as seriously as many people do. All our schools leave gaps in their students' knowledge, and the conventional educators fool themselves if they think that everything included in their curriculum becomes part of their students' intellectual equipment. Their mistake is to confuse "coverage" with knowledge (one of the besetting sins of the conventional college). The duration of our school and college years is much too short for coverage of even part of the wisdom of the ages. But equipped with the techniques of how to find out what he wants to know, any student can fill in gaps in his knowledge at any time. And the progressive schools have done an excellent job in so equipping their students.

In any case, to be worried about gaps in knowledge seems to me to be too quantitative an approach to education. Education, if it is to be measured at all, must be measured qualitatively. Our concern should be not with *how much* but with *what*. So interpreted, the conventional educator's insistence on the dignity of subject matter has validity. If we look again at the progressive school student, and particularly at the progressive college student, we shall see that his choice and method of study are determined mainly by what he is and what his interests are. Vital as this may make his study to him, productive as it may be of excellent qualities in him, the questions remain, "Is each student to be the measure of what he studies? Or are there books, theories, men who demand the attention of all thoughtful human beings?"

We can not afford to answer yes to the first of these questions. To do so is to give our students a false sense of importance and maturity, to reduce the work of our greatest thinkers to the adolescent level, to a kind of laboratory material for the exercise and development of adolescent powers. There *is*, surely, more dignity than that in the works of our great poets, philosophers, artists, and scientists, past and present. Most of us stop far short of what the human mind and spirit, at their best, can achieve. To encourage our students to take themselves as the determinant of what they shall study is, ultimately, to impoverish them, to limit their horizons. The human experience is our common, not simply our individual, lot. Have we not, then, the responsibility, as well as the privilege, of studying something of what the great spirits of all times have to say to us about it?

TWO GREAT MERITS

Two merits of the progressive schools' freedom must, however, be noted. They have succeeded in breaking down, as the conventional schools have not, the formal barriers between separate subjects, and they have given to the arts a dignified place in their curriculum. Neither of these virtues can be too much praised. The student, cutting across departmental lines in his pursuit of information, gains a sense of the interrelationship of ideas in different fields which the conventional school student rarely has, or gains only after strenuous efforts at correlation on his own part or his teachers'. And, as far as the arts are concerned, the progressive schools have not only made them valuable and exciting parts of their own program but have forced recognition of their importance upon all but the most conservative schools. If education is concerned at all with expressions of the human spirit, it is hard to see why they were so long relegated to an ignominious place in the curriculum. Only, one must suppose, because of the Puritan suspicion, that whatever is pleasing to the senses is likely to be evil!

THE CONTRIBUTION OF PROGRESSIVE EDUCATION

What in general, then, has been the contribution of progressive education to the slow evolution of democratic education? Which of its elements have already been incorporated into the main stream, and which still wait for acceptance? The greatest success of the movement has clearly been to inject into all our schools a genuine respect for the different temperaments and endowments of individuals. The results have been a lessening of the gulf between student and teacher, a greater liveliness in the teaching, greater freedom for the student. Here, however, we must exercise caution, and perhaps control, to see that this freedom does not lead to self-indulgence and infringement of the liberty of others. The progressive school too has, mainly by its example, enlarged the scope of studies in our schools. Experimental by nature, it has been able to demonstrate, for example, that music, art, and dramatics have their rightful place in liberal education.

The element of progressive theory which has found least acceptance is that of allowing the in-

(Continued on page 248)

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PROGRESSIVE EDUCATION

(Continued from page 247)

terests of the student to determine so largely what he shall study. Even the progressive schools and colleges have modified this principle in practice since the early days of the movement. But the progressive and conventional schools have not yet nearly met on this point. Greater freedom to choose is still a distinguishing feature of the progressive school.

My own view is that there often results weakness in purely mechanical skills which are nevertheless valuable equipment for the adult. We should not be so scared of learning by heart and drilling that we fail to use them in early years when they would be no hardship and would lay a foundation for mature work later. Furthermore, there is the disciplinary value of studying what is not immediately attractive to us—although this is not an aspect I would overstress. Still, the demands made of us later in life are often arbitrary, often have no apparent reason. If our education is to be a preparation for life, should we not at least accustom our students to these facts? In our efforts to make everything we ask of our children clearly reasonable to them, we feel we are treating them like adults. We are just as much creating an unreal world for them and making their adjustment to the actual one harder. To put it simply, as our grandparents would—we are spoiling them.

Finally, there is, I think, dignity of subject matter. There are things we ought to know—although not in the quantitative sense encouraged by the quiz programs. By our very humanity we must take not only our individual but our collective places in the history of mankind. We are at present struggling with the conception of "one world." We shall, certainly, have to respect individual differences—of people, nations, continents. But, more than ever before, we shall have to remember the common lot of all human beings. It is, then, our responsibility to know what ways of life have been tried in the past, to examine different theories of man's place in the universe and of his relationship to his fellow men, to try to understand the nature of the universe itself. Democratic education does not insist on a single pattern for all men and for all time. Quite the opposite. Without violence to itself, however, it can, and ought to, give all its students, according to their various capacities, some understanding of the singleness and continuity of the human endeavor.

The immediate future, then, should see all our schools becoming progressive—in the general rather than the specialized meaning of the word. Let us progress in the direction of an education planned first to give us understanding of what life is for all of us, and second, to develop our special talents for the greater happiness not only of ourselves but of others.

FASHION CHANGES

(Continued from page 170)

"pineapple shingle" is staging a comeback; but for women who find that long hair has more becoming possibilities, psyche knots, low-lying chignons, hair worn up and back—continue. And for the woman who has only half-decided to have her hair cut short, there's a coiffure to cover her quandary: the *half-long* coiffure which you see on page 180.

CHANGES AT THE FOOT. The most changes at the foot include higher heels. All of the new clothes look prettier and more becoming with the extra length of line the climbing heel gives. Even in your town-tweed walking suits, you will probably want to wear the old-friend-coming-back, the built-up leather Cuban heel. For afternoon and late day, the baby Louis and the higher, slender heel, on the always elegant, plain opera pump and on the newer, high-climbing strapped shoes. There is a new bronze shoe forthcoming (September 15); wonderful with almost everything and especially wonderful with black. There is news in the velvet shoe, in black for late day or brightly coloured for evening. And there is the happy return of the bright, bright satin shoe to wear beneath the ankle-length dinner and evening skirt.

CHANGES IN SUITS

(Continued from page 214)

beautiful additions in fur or jewels, white gloves, satin or velvet shoes. On pages 214 and 215 are two examples: two suits without exaggeration, with lines in close formation to your own. One is made for five o'clock in *bas-relief* satin. The other in soft velveteen and planed wool is one o'clock *and* five; here, the additions of a velvet hat, real jewels, and a mink stole mark it the later hour. On page 218 is another basic sculptured suit designed with mink, with five o'clock in mind. On page 219 is the any o'clock variety in polished wool—brought into the light of late afternoon with ermine additions.

On page 171 is the triangle suit, slanted from small shoulders to jacket hem; slanted again from little middle to a wide-flung hem. This suit can mask the discrepancies of some figure measures. Say, a quite small bosom and too-generous hips. But this suit, too, takes wearing; asks shoulders that need no padding; demands higher heels to lengthen the line of the figure.

TWO MEDITATIONS

(Continued from page 201)

J. W. WRIGHT — ELEANORA OF CASTILE — W. H. EGLETON

of the city of London. The towers of Castile, the purple lions of Leon and the bendlets (the narrow ribbon that runs diagonally across a shield) of Ponthieu are on the shields on the side of her canopied tomb. They knew she was a foreign princess and Queen of England, but the effigy of a queen is the effigy of a woman.

What else had they heard? That her husband loved her so deeply that, on the thirteen days it took to bring her body from Grantham, where she died, to Westminster Abbey, where she is buried, he built a cross in each place that she lay for the night. Some of the crosses are still there, the one at Waltham, for instance; the last was just outside Westminster where she rested so that the monks could meet her with honour in the morning. It is known now as Charing Cross from Edward's name for her: "*chère reine.*"

Eleanora of Castile was married to Edward, afterwards Edward the First of England, when she was about ten years old, but the marriage was not consummated until later. She lived first at the Savoy, then kept as an inn or residence for the younger members of the royal family. Later she removed to Windsor, which she loved but, though she was a queen, life did not allow her to live where she chose and she did not escape hardship and discomfort and sorrow.

Edward was turbulent, full-blooded and violent, far from a faultless husband; she alone could soften and control him. She went with him on his crusades and his Welsh and Scottish wars, so she knew the terrifying hardship of journeys overseas in those days, the crude conditions of a campaigning soldier's wife. She lost three of her four sons, each more beautiful than the last, in babyhood, among them her favourite child, Alphonse. She bore thirteen children. She had fevers, perils, dissensions.

Small intimate details come down to us from her. She it was who first used tapestry hangings for walls; she brought up her train of princesses, nine of them, steering a course of her own between the bold infidelity of her brother and teacher, Alphonso, the mathematician, and the superfluous devotion of the Middle Ages. Her dress was simple in its elegance: long sweeping gowns with high necks and tight sleeves. In her toilet chamber Queen Eleanora's oriel during her levée, she received those ladies who had a right to be presented to her, while her tire-woman combed and arranged her long hair. She was vain of her hair, the glory of a Spanish lady, and she refused to hide it under the fashionable cambric gorget; she let it flow as it flows now in gilded waves each side of her still face. Her epitaph is: "Here lies Alionor, wife of Edward, formerly Queen of England...on whose soul, God for pity have grace."

Grace. It is a word that occurs over and over again when we think of her. In Queen Eleanora's day, women desired grace and she had it in abundance. It is a word hardly used now except to describe a dancer, a gown, or prayer before food. It means more than that. When a word is lost, is its meaning lost too?

It is worth remembering.

It comes, of course, from the Graces to whom the Greeks gave all the gentle attributes that refine and beautify human existence, the gen-

(Continued on page 250)

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MOROCCO AGAIN

BY SOPHIE STURGES

TOURIST travel in Europe today has become almost a self-contained national affair. For all the talk one hears about "this fast communication era" and "the distances that no longer exist," Europe at the present time resembles a gigantic, partitioned chicken-yard, with its inhabitants fenced in, limited, practically to moving about within their own borders.

European red tape and currency regulations are partly responsible for this state of affairs, but from the other side of the Atlantic, too, the influx while increasing this year, is small by comparison with pre-war years. Under these circumstances, any attempt to disregard obstacles is, to say the least, discouraged. But the goal I had set for myself was worth it, and against all advice I took an airplane and left Paris for Morocco.

French Morocco can be entered and left by American citizens without any visa whatsoever. Hotels are overcrowded and reservations must be made months in advance; but accommodations are good and sometimes better than good. Prices are incredibly low—maybe the lowest that can be found anywhere.

The tourist trade in Morocco is just starting to be reorganized. The classic tour—Tangier, Casablanca, Rabat, Meknes, Fez, Marrakech—is again a possibility. It is about two years since the American Army vacated hotels requisitioned ever since the North African landing; although repairs are slow, due to lack of material and difficulty of transportation, much has been accomplished. The food situation is far from brilliant; nevertheless good European food is not a rarity, and local dishes like *cous-cous* or *pastilla* often make the delight of gourmets.

Morocco has been visited, photographed, painted, studied, described in all its aspects. There is little to add—except to repeat, it has beauty; it has art; it has charm; it has character. Its Arab population is colourful. Its local cavalry, the Spahi, and the Garde-Noire of the Sultan are glitteringly dashing in their bright red and blue burnooses. Furthermore, Morocco is one of the most untouched spots on the earth. Because of Maréchal Lyautey's well-known principle of building the new French town *by* the old Arab ones, and not *within* them, indigenous life has been automatically preserved and to this day follows its ancient routine. This system of parallel cities brings as a result parallel ways of life.

These cities are usually composed of an Arab, a Jewish, and a French section, all under the jurisdiction of a pasha. The Arab section is generally known as Medina. In the Medinas, shops can be kept open all night and Sundays, and that is where one can buy goods that can't be found in the French section.

French Morocco is a Protectorate, the highest official of which is the Resident General, a post generally occupied by a high-ranking military man or diplomat; the Resident General is also the Sultan's Foreign Minister. The post is occupied at present by General Alphonse Juin, of Italian campaign fame. The seat of the residence is Rabat, where all central administration offices are located. Rabat is also the official residence of the Sultan, who owns a palace there as well as in each of the other important Moroccan centres. The authority of the Sultan, from the religious point of view, is prevalent all over the Sherifian Empire, including the French zone, the Spanish zone, and the international zone of Tangier. The Sultan holds his own tribunal. He also maintains old local customs, for instance, the one that prescribes that no Arab criminal can be arrested by French police if he succeeds in reaching the palace grounds.

Rabat, although not over-publicized, deserves a long and attentive visit. It has art monuments of great interest, such as the Chellah and the Hassan Tower. Drinking mint-tea at the walled-in Andalusian gardens of the Oudaïas is something not to be missed. The feeling of beauty and peace there is of an exceptional intensity. The immobile reverie of solitary Arabs, sitting and sipping, hour after hour, seems to permeate the atmosphere.

Motoring over Morocco (provided one finds a car) is not a problem. Roads are reasonably good and, thanks to French supervision, quite safe. The roads from Agadir to Tangier and from Marrakech to Casablanca are among the best. But Casa-

(Continued on page 251)

TWO MEDITATIONS

(Continued from page 249)

tle emotions of the heart. They not only possessed beauty themselves but gave it to others; they gave ease.

In years of war and stress the gentle emotions are uncommon. It is the strong that are called on. But imagine a world of sun without shade or dew or respite, or coolness or balm or ease. We are trying to rehabilitate the world. Does anyone want a world like that?

And to be gentle is not necessarily to be weak.

The strands of which the quality of grace is woven may be small but, joined together, they have surprising strength. This was what Walsingham said of Eleanora after she died: "She was the column and pillar of the realm: the king loved her above all earthly creatures: she was a godly, modest, and merciful princess: the sorrow stricken she consoled as became her dignity...and she made them friends that were at discord."

This is a sorrow-stricken world at discord? Then, God, for pity, send us grace.

MOROCCO AGAIN

(Continued from page 250)

blanca is *not* a romantic spot filled with intrigue and mystery, as Hollywood would like us to believe. The only glamorous thing about it is its name; it is a clean, modern city, well designed for the part it plays as an industrial centre.

Fez is a mediæval walled-in city, of such fantastic character that inevitably it brings back to one's memory half-forgotten fairy tales. To visit it is like plunging into unreality —and to make this unreality even more unreal, the local hotel, The Palais Jamai, is situated within the Arab walls. An old Arab palace, it is surrounded with sloping gardens planted with orange-trees and bougainvillaea. In the *souks*, or markets, one can find interesting *objets d'art*, but they are rare; occasionally jewelled pieces, carpets, and embroideries can still be found—mostly produced by the Berber tribes. The infiltration of Western luxuries into the native quarters seems to be represented by leftovers of a PX variety. Unexpectedly displayed among local goods, often amid "magic herbs," are Palmolive soap, and Carnation milk. One section of Fez is so swamped with American whatnots that it has been nicknamed "Le Petit Chicago."

In Marrakech, from the Mamounia (one of the best hotels I know) to the Place Djema El Fna, is a ten-minute walk which takes one ten centuries back. Each day Arabs from all over the region gather here to watch the performance of snake charmers, flame-eaters, magicians, prestidigitators, dancers, and others. There always seems to be an adequate number of performers in proportion to the number of spectators. Each performer draws a ring of people around him that touches at a tangent the ring of his neighbouring performer.

Luckily for the traveller, there is a way to watch the spectacle in its entirety by sitting on the roof terrace of the Hotel de France. The daily variety of the performers is assured by their wandering like gipsies from town to town; seldom do they spend more than one week in the same place. No time is wasted for rehearsals, because, as a young Arab intellectual told me, "They have been doing it for centuries."

There is a saying that in the international free port of Tangier "Nothing is illegal, because everything is allowed." This is an exaggeration, but it is a fact that Tangier has become a rendezvous for some people who come to escape taxation in their own countries. For some, it is a retreat; but for most, Tangier is the playground of the rich and smart, who eat, drink, gamble, dance, sun-bathe on the rocks, and cash their dividend checks.

DISCOVERIES IN BEAUTY

DE MARSAN

DISCOVERY for the bride—Mary Chess's silvery Bridal Chest. A two-tiered dream-made-real of all the boudoir accessories a bride could possibly wish for. Each little fragrantly personal appointment turned out with the delicacy and taste for which Mary Chess is known. In the Bridal Chest: lace sachets, little vials of bath oil, a bath mitt filled with sweet-smelling soap, as well as toilet water and perfume from the Mary Chess chess-piece collection. Further examination of this fabulous chest by a happy bride would uncover Scented Lacquer—fragrant coating for bureau drawers—an atomizer attachment for toilet water bottles in fact almost all the perfumed prettiness imaginable. Bergdorf Goodman.

CHILDREN STUDY THEIR FELLOW MAN

BY AILEEN SHAW

THESE days, anyone who can read is haunted by statistics that seem to prophesy chaos in every phase of human relations. Newspapers, magazines, and whole volumes are devoted to "Mom" and her emotionally crippled child: the mental crack-up and the neurotic invalid; the couples before the divorce judge; the lost boy labelled "delinquent"; the boss and worker who can't get together; the white-sheeted race hater—and the nations who are turning peace into a prelude for war. Even confirmed optimists are finding it a rugged job trying to polish the tarnished silver lining.

Well, nobody claims to have found a cure-all. But a man in the tiny state of Delaware has the courage and imagination to strike at the root of our troubles—Man's lack of understanding of Man.

Colonel H. Edmund Bullis is the man. Since 1929, Colonel Bullis has worked with the National Committee of Mental Hygiene, and is now Executive Officer of the International Committee as well as Executive Director of the Delaware office. People, and especially young people, have been his abiding interest for years. Even his recent war service as member of a Claims Commission was one of harmonizing human problems. The Colonel's concern with the misfortunes of the shy child and the misfit child led to the Delaware project.

He and his assistant, Miss Emily O'Malley have developed a course of study for Junior High Schools called Human Relations in the Classroom. The course is designed to give young people some understanding of human motivations—their own and others'. Without resorting to technical terms or lectures, the lessons foster a familiarity with the basic human drives, such as the need for security, the seeking for recognition and that old-fashioned, ever-new boy-girl urge. The young people are not slow in discovering for themselves—with a little guidance—the connection between puzzling actions and these fundamental drives. They discover, too, that each person is in the driver's seat and can steer his urges into channels that will make him a stronger and happier person.

Each lesson follows a pattern. First the teacher tells a story involving some human relations problem, or occasionally a short play is acted impromptu by classmates. This is the stimulus to the discussion period which is the meat of the lesson. Discussion naturally deals with the story characters, but soon—sometimes spontaneously, sometimes as the result of a gentle prod from the teacher—the talk swings to personal experiences. Discussion is absolutely free, with just two rules; the pupil must raise his hand when he wants the floor, and he must stand to talk. These rules ensure the less aggressive child his chance to have his say.

Each pupil has a sheet of paper on his desk, and at the close of the lesson period he writes any further ideas he may have. These papers are collected and often give the teacher an insight into a child's problems and his ways of facing them.

Of the stimulus stories, the boys and girls love best the ones drawn from the Colonel's own adventureful life. For the Colonel, a graduate of Cornell University, served as an artillery officer in World War 1, was an officer in Military Intelligence Reserves between wars, and has worked and gone exploring in Eastern countries.

One of his stories is the tale of a photographer who came to the Philippine Islands to record native life. Johnny Martin was an artist with his camera, but a bungler in his dealings with people. As a result, he worked as a free lance. No company would keep him on a pay roll.

Colonel Bullis knew and loved the Islands and the Island folk, so the Governor-General asked him to plan a trip for Johnny and go with him. The trip and its difficulties highlighted all Johnny's unfortunate personality traits. He refused to eat with the Filipino captain of their river yacht. He was sarcastic with the native college man who had come along as his assistant. He tossed coins for Island youngsters to dive for, although the captain warned him that the water was shark-infested. Finally he roused the fury of a fierce Moro tribe by wisecracking and picture-snapping during their most sacred religious rites. Only Colonel Bullis' friendship with the dignified old Moro leader saved the group from possible death.

This adventure tale with its vivid portrait of a man beset by troubles he manufactured for himself always proves a fertile source of discussion. The boys and girls speculate about Johnny's bad traits—his "public enemies of good human relations." They are amazed to find that he had some good traits too: his pride in his craft, for instance. They talk about how successful and happy he might have been if he had faced his shortcomings and done something about them. Easily and naturally the talk comes around to times when they themselves have displayed some of Johnny's traits.

Written and oral comments soon show maturing understanding of human foibles. Remarks are frank and often funny, like this bit of wisdom: "Today I learned to stop and think before I hit my sister." There is more than a chuckle in that thought. The seed of emotional maturity is there.

Most of us oldsters had to learn the hard way—through trial and error plus precepts—how to "win friends and influence people" and how to stop rationalizing about ourselves. These young Delawareans are almost unconsciously building

(Continued on page 253)

CHILDREN STUDY THEIR FELLOW MAN

(Continued from page 252)

life attitudes that make for mental and emotional health. For instance, Ned finds that "if you always imagine you are a favourite character in a comic book, you may not be able to come down to earth when you are older"; Margaret observes, "It is better to face a problem right away—before it can grow bigger and worse"; Tony says, "Today I learned that an accent is not really a problem unless you make it one."

The boys and girls are surprised and relieved to find that many of their worries are shared by others. Even so simple (to adults) a trouble as that of Jim, who is expected to be baby sitter for small sister...here Jim has been keeping it dark because he was afraid the other guys would think him a "sis." Now he knows that lots of the fellows help with such home tasks.

The men and women who are teaching this course are delighted with the spontaneous response and the increasing participation among shy or usually indifferent children. When I asked Colonel Bullis how the parents were reacting, he said resignedly, "Well, you know how people are...if they don't like something, you hear from them. If they approve, you seldom do. All I can truthfully say is that we have had no complaints. However, Mothers' Clubs and Parent-Teacher Associations from other states are asking for the lesson plans."

Emily O'Malley's blue eyes crinkled with reminiscent amusement. "Don't you remember, Colonel? ...We did have one father who came to school to see just what these crazy lessons were. His child had talked about them so much. He sat in the back of the room with a skeptical gleam in his eye. After a bit, the discussion grew lively, and there was father's hand waving frantically. He had his say and enjoyed every minute of it."

Educators are almost unanimous in praise of the Human Relations course. The need for education for *living* as well as for earning a living is universally stressed. Among school people I heard no adverse comment on the Colonel's method of filling the gap in today's curriculum.

Kenneth B. Henderson, Assistant Professor of Education at the University of Pennsylvania, writes: "...it seems to me the course in Human Relations taught experimentally in Delaware enables youngsters to understand the reasons for their own behaviour and also to see what is necessary for people to live together happily."

And Dr. Ross Linn Neagley, Superintendent of Mt. Pleasant School District near Wilmington, Delaware, remarks, "Educators have long agreed that schools should be concerned with developing some systematic program for improving human relations. Although it is not claimed that these classes conducted in our school are a panacea, nevertheless they are a real beginning and both parents and teachers agree they have seen tangible results."

Thirty-two schools in Delaware are using the course on a voluntary basis. And expenses are taken care of by voluntary contributions from citizens interested in seeing progress in preventive mental hygiene. Planned for seventh graders, the lessons have been tried successfully—with some adaptations—for children as young as second graders. Colonel Bullis hopes to set up consecutive courses that will carry through from school beginnings to high school graduation.

The Colonel says, "The theory on which these classes are operated is that little can be learned about personal problems except through personal experience—that didactic teaching or lecturing falls short in providing the kind of insight that comes out of actual life encounters with problems. And while it is impossible to furnish the children with real-life situations they are to discuss and understand, the effort is to strive as much as is humanly possible to re-create 'actual experience.'

"We are greatly encouraged by the interest shown in our lesson plans throughout the country. One Junior High School in New York City has fifteen English teachers trying out our lesson weekly. Correspondence comes from teacher training colleges, from administrators of large school systems and from teachers in small rural schools."

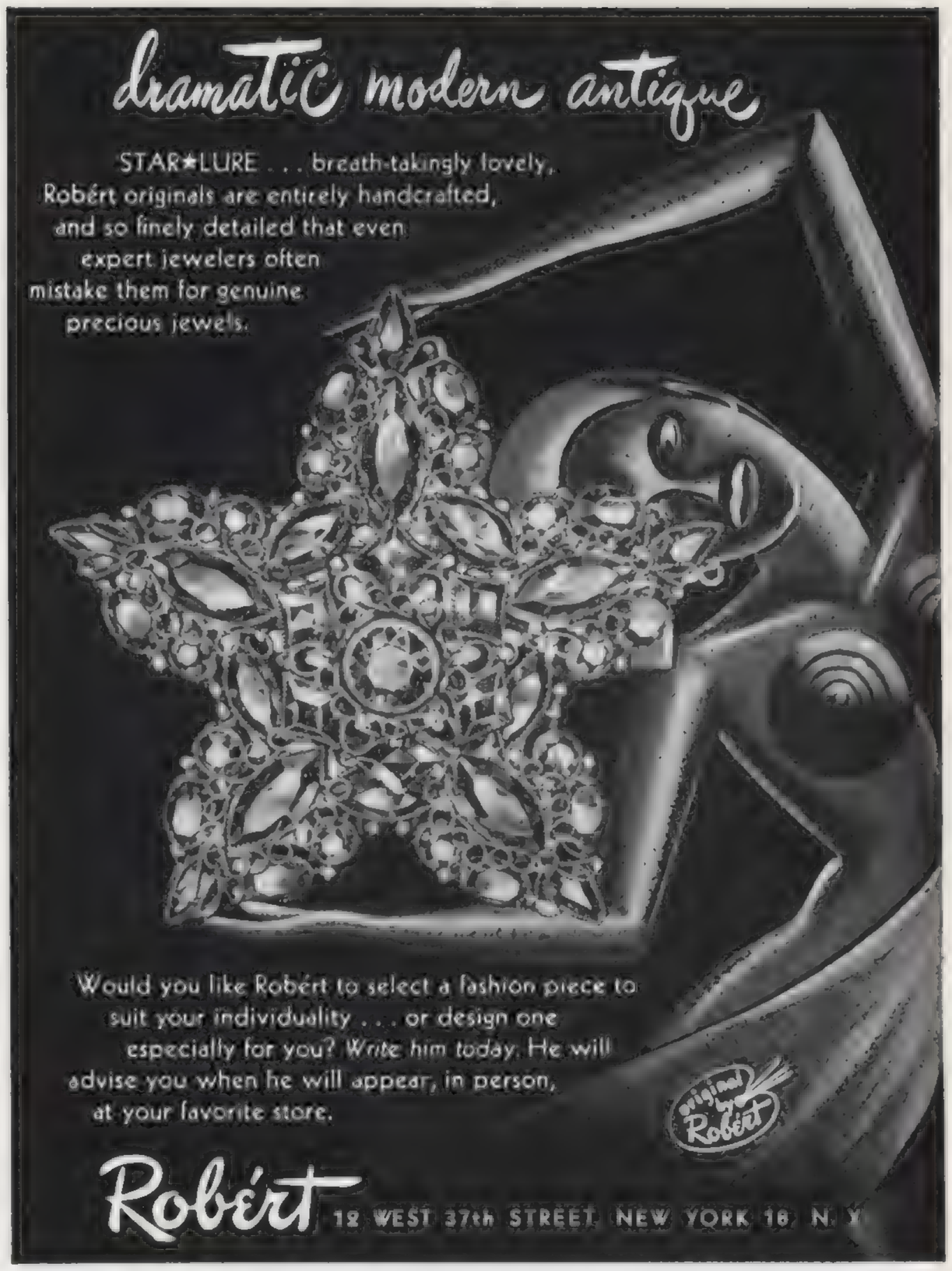
The teaching technique and design of the plans are largely Miss O'Malley's contribution. In 1941, she organized demonstrations of the Colonel's project for Delaware and New York teachers. War interrupted the work when the Colonel was called back to active service. He returned as President of the Claims Commission of the Mediterranean Theatre and with an assortment of medals to add to his earlier collection. Among others, he has been awarded the Legion of Merit, Bronze Star Medal, Polish, French, and Italian decorations, and one bestowed by the Sultan of Morocco. Characteristically, Colonel Bullis has lost no time in turning his talents and energy toward his challenging peacetime job.

One of the primary aims this year is to prove that Human Relations Classes can be handled by regular classroom teachers without specialized training. Schools from Hawaii to Canada have sent for the plans and are including them in their curriculum.

Psychiatrists and psychologists are among the most enthusiastic observers of Colonel Bullis' work, although a few question the value of *any* such course as late as adolescence.

After sitting in on some of the classes, Dr. Paul Lemkau of Johns Hopkins University wrote the Colo-

(Continued on page 254)



CHILDREN STUDY THEIR FELLOW MAN

(Continued from page 253)

nel, "We have, perhaps, in our field, been too concerned with situations which actually reach pathological proportions, and have thought too little about how we might be of service in situations where there are no complaints. Your classes offer an opportunity to reach just that group: they offer an opportunity to develop smoother and more healthful human relations for a group of individuals, rather than aiming toward correcting a maladjustment in individual cases."

The noted author of *Their Mothers' Sons*, Philadelphia psychiatrist Dr. Edward A. Strecker, says, "I think Colonel Bullis' work is excellent and is a very fine approach to the problems of shy children. It is made doubly important by the fact that from the ranks of these shy children instances of schizophrenia may develop later on."

And Delaware's own eminent psychiatrist, Dr. M. A. Tarumianz, has given not only his professional blessing to the project, but has also lent his fund-raising talents to ensure its success.

Of the Human Relations course, he had this to say, "Until this course was inaugurated, I knew of no practical method for bringing mental health concepts directly to the pupils —for formulating in young and impressionable minds attitudes that will go toward building up wholesome and robust personalities.... It seems very significant that this work has been under the direction of a layman rather than a trained psychiatric worker. Colonel Bullis, working in the mental health field for nearly eighteen years, has been in a position to absorb, as a layman, the essential principles of mental hygiene and has developed a fine facility for bringing to other laymen the benefit of his own experiences in this field."

If these lessons do no more than strengthen personalities and harmonize relationships of a few hundred Delaware youngsters—they are worth the time and effort. But if they encourage further research and ideas on how to develop balanced, emotionally mature American men and women—the Human Relations course will prove a milestone in education.

MIND OVER MATTER OF DIET

To be or not to be is hardly the question; the query should read, "How much?"

BY LUCILLE THARLER

I BLAME my mother for my worst habit. She taught me to eat when I was too young to know better. I have improved upon, but never outgrown, the idiosyncrasy, and have much to show for it.

Although I have begged myself to cease and desist, the scales have been most uncompromising. Thus, through the years, I have suffered a plague. A seasonal plague of diet.

Psychologists who say overeating is comparable to alcoholism do not stir me to action. I am little concerned when doctors reiterate that obesity does not make for a long and happy life. The abstract reports of scientific research are not so terrifying as the concrete facts of bathing-suits and girdles. In both ensembles, the general idea is to have as little left over as possible.

Campaigns to eliminate the positive are many and varied. I speak from bitter experience. However, I must say this: sadists with gastric ulcers introduced the art of dieting.

My first venture into the miracle of removing avoirdupois—a word invented by a hyperthyroid denoting tolerance—started one afternoon as I browsed through the radio dial.

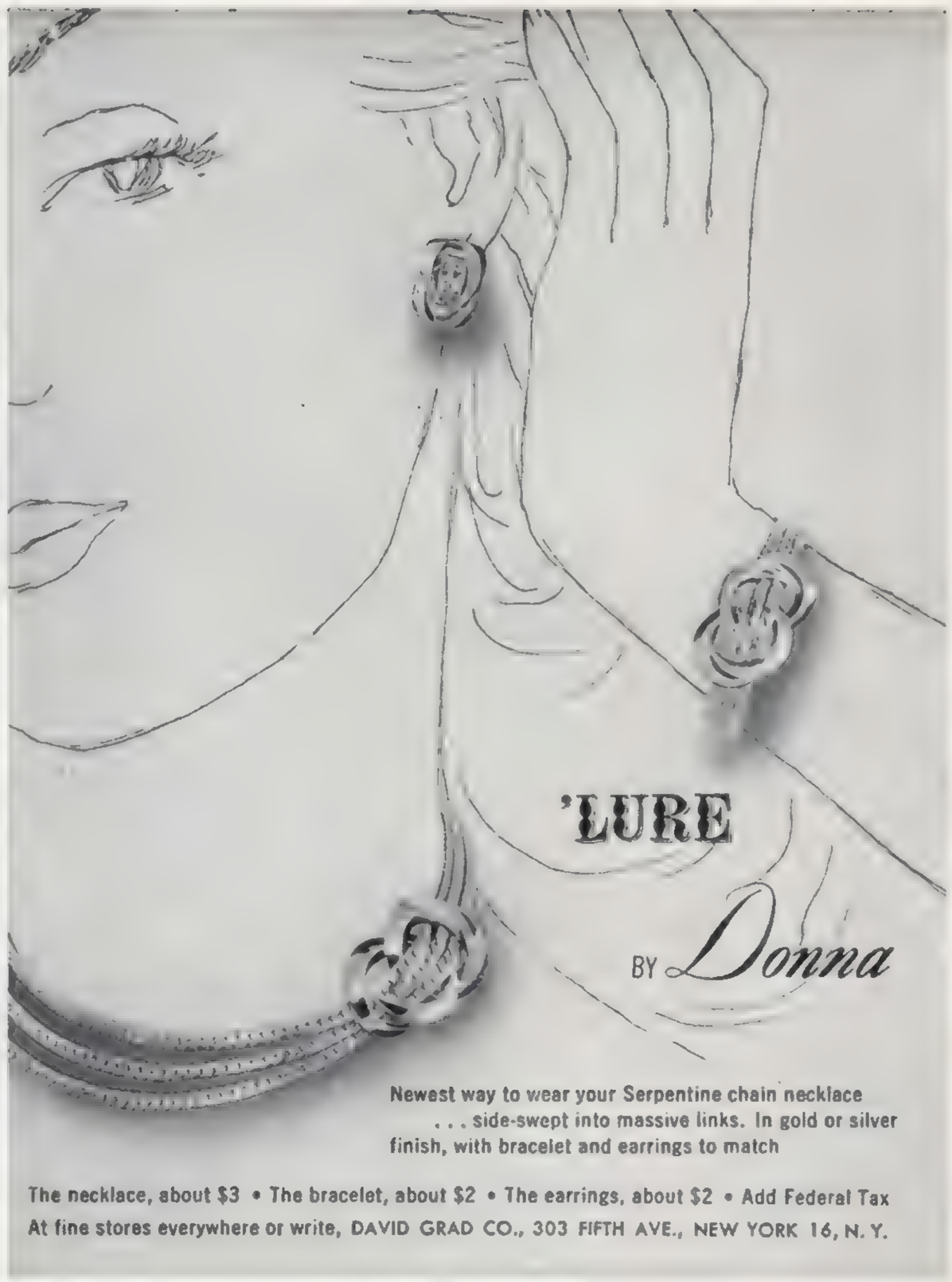
"....and so, ladies, reduce the modern way," gurgled the announcer. "EAT WEE-CRUNCH! START NOW!"

I jumped to attention. Why put off until tomorrow that which I may take off today, I mottoed. I hurried to the store, and, immediately after negotiating the sale, I opened the WEE-CRUNCH! At the end of two weeks, I had gained three pounds.

By strange coincidence, I always make decisions pertaining to diet after a hearty meal. Such was the case when I abolished between-meal snacks. Three hours later, my gastric juices telegraphed main headquarters with information regarding the banana-and-milk diet. This combination, I knew, could be eaten as often as I wished. Unfortunately, no bananas were in the pantry at the time. The alternative was to have the milk with a chocolate éclair. It was quite a sacrifice. I have an intense dislike for milk.

Then, too, I tried the liquid diet. I have proof that this undertak-

(Continued on page 256)



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MIND OVER MATTER

(Continued from page 255)

ing was sincere. From my arm, the nurse at the blood bank drew a pint of clear grapefruit juice.

After a few months, however, another battle of the bulge was imminent. When a salesgirl, with dress size information, gives forth a long, low whistle, the preliminary battles to the main event are over. Shortly afterwards, a magazine advertisement slapped me in the face with: "ARE YOU FAT?" I considered the question a personal one, such as those discussed between mother and daughter. "Write for our FREE booklet," I read. "Become the beautiful woman Nature intended you to be."

The FREE booklet asked me for twenty-five dollars. Still, I argued, how dare I be mercenary when Nature intended me to be beautiful. It was not long before I received a huge package containing a blow-by-blow description of my activities for the next six weeks. Among the many pamphlets enclosed in the package, I found a questionnaire.

"Do you smoke?" was the first query.

"Yes," I said, happy that I could answer the question correctly. I lighted a cigarette. "You DO!" glared the questionnaire. "You must cut down! Beautiful women do not give vent to excessive smoking."

I crushed out the cigarette.

"Do you play golf, ski, walk, swim?"

"Yes. Yes. Yes. Yes." I replied.

The thought that I was about to be ordered to stay out on the golf course for hours at a time sent me into ecstasy. Why hadn't I sent for this course sooner? Think of all the work I could ignore.

"My health, you know," I would tell them. "Please pass me my niblick."

I continued to read. "You must give up golfing, skiing, walking, and swimming. Such activity develops muscles. Beautiful women are devoid of muscles. You do want to be beautiful, don't you?"

I lighted another cigarette.

Conditioning exercises were enclosed. One condition consisted of spreading my backside on the floor with my feet resting on a chair. This made for a straighter spine but confirmed the opinion of my friends in regard to my mentality.

Of course, exercises were of secondary importance. I quickly found the pamphlet describing the food I was to eat. One glance and I knew that I was about to trade three square meals a day for six wilted ones. But what a hilarious variety of food! All kinds of oranges and grapefruit. Vegetables in abundance as long as they were raw and carrots, celery, and lettuce. Black coffee and water in such generous quantities as to make another *Lost Weekend* possi-

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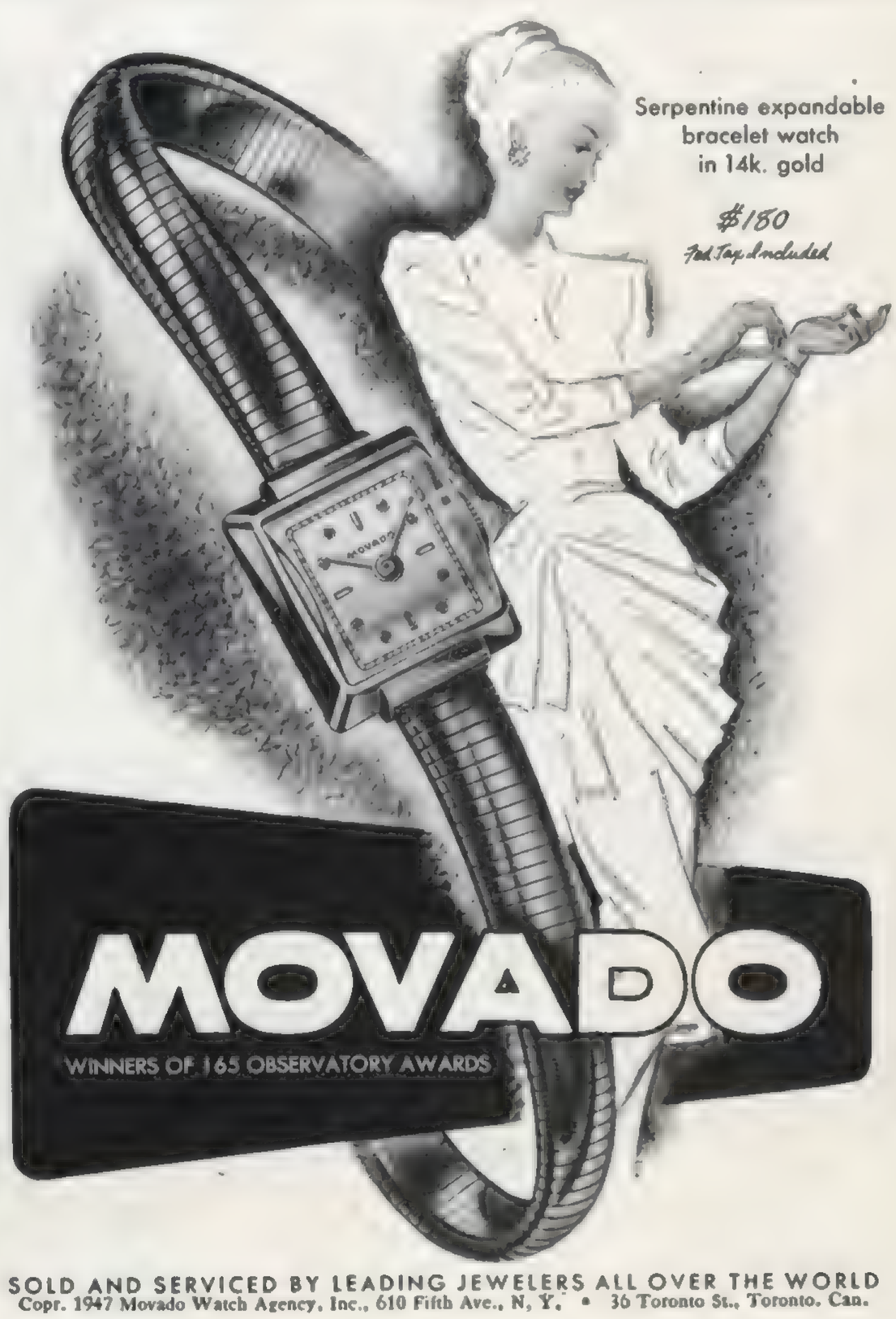

MIND OVER MATTER

(Continued from page 256)

ble. Affectionately, I called it the citro-rabbit diet.

I suffered valiantly. I knew martyrdom. Chin up. Slice another grapefruit. Crunch another carrot. I lost weight, too. My mirror reflected success. Then disaster struck. Window-shopping at bakeries while walking along the main thoroughfare, I met a friend whom I had not seen in some time. I talked with her until she could take notice of how beautiful I had become. She did. "My goodness, darling," she said, "you really ought to take off some weight."

My spirit broken, I shuffled into the nearest drugstore and cried into my chocolate soda.

When another season approached, so too, another clash with calories. This time I decided that if I had to be miserable, I wanted company. I went to a milk farm.

I have not the slightest notion as to why this particular place is called a milk farm. The menu is a steady three-day diet of juices and gin rummy. After three days, I was again introduced to solid food and on the fifth day, at dinner, I was presented with my diploma: tenderloin steak and two vegetables.

When I arrived, I met a huge Scandinavian masseuse, whose muscles were detached from her good nature. As an innocent lamb is led to slaughter, so I to the massage table. I smiled—for this was adventure, my first experience. I was so naïve. Now I know that massage is pure and unadulterated assault and battery. Try as I did, I could not dissuade the masseuse from her belief that a pound of prevention is worth an ounce. Far be it from me to scorn a creed so vigorously applicated.

That night, and the nights following, I played gin rummy from a standing position. Up and down my spine scuffled pixies carrying placards reading, "This establishment unfair to organized fat cells."

For five days I was beaten and starved. What bothered me the more, however, was the fact that I was paying for it.

The most interesting detail of this milk farm, however, was the company in which I found myself. The women were lovable and friendly. I say this partly because I mean it; partly because truth is not an entire defense in libel actions. Before I took my leave of the milk farm, the manager warned me not to continue the same diet as I had just experienced. Such a diet, she said, demanded complete rest and relaxation. Instead, I was told, eat food with high protein content. "If the scales refuse to drop," she said, "take a day off when complete relaxation is possible, and eat only a baked potato with a glass of milk. Once a month," she continued, "go on a spree—eat anything your

(Continued on page 258)

Elegant—and beautifully in keeping with the new fall silhouettes. A bag richly draped and pegged-out from the gilded, hand-wrought metal closing. Of Forstmann's soft cashmere broadcloth in black or brown. At better stores, about $42.50. Also in suede, in black or brown; calfskin in black, brown or wine.

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CASES FOR ALL OCCASIONS IN MATCHED ENSEMBLES

MIND OVER MATTER

(Continued from page 257)

heart desires." I followed the instructions but, somewhere along the line, the proteins fused with the sprees. I found myself returned to starting position.

Another tussle with torture began when I read a book entitled, *Count Your Calories*. Suffice it to say, I flunked the math; the diet passed.

One thing made itself evident to me. I knew I could lose weight, but, as in the case of the proverbial bad penny, the pounds returned. For many years I had thought that perhaps I ought to see a doctor to discuss the matter, bulky as it is. I had made many imaginary trips to a doctor. I could see myself walking into his office and blurting out, "Doctor, why am I so—so—so big?" I would blush.

"You eat too much," he would reply. "That will be five dollars, please."

Still, something had to be done. I was putting on weight much faster than I was dieting. My will power was being worn thin, even if I was not. I went to a doctor. By careful diagnosis, he came to the conclusion that I was overweight.

"You have a large frame, proving that your pituitary gland must be enlarged," he said. "You will always be heavy. But," he added, glancing at me once over lightly, "there is no need to be ridiculous about it."

Under the doctor's guidance, I said "good-bye forever" to rich foodstuff. Everything I ate was measured by the cup, teaspoon, or ruler. When no one was looking, I would sometimes toss in an extra measure of calories. The emotion I experienced in doing so may also be felt by cheating at solitaire.

Still, the diet was difficult for me. Not only was I hungry most of the time, but also tired, nervous, and listless. The only thing that kept me at it was the progress I was making. I was genuinely thrilled with the results. At the end of three months, I had my clothes altered—again—but this time, no tucks here and there—"Use the scissors to cut away the excess material." I told the tailor.

I was now sensible enough to eat anything I wanted, but in moderation. Or so I thought. At the time, I had no idea how detrimental to my morale one chocolate was going to be. However, one chocolate led to another; slowly but surely the weight gathered together. When my mirror reflected excess, I swore a few oaths I previously used only for golf.

People do not like to admit defeat unless they have an excuse; I was lacking an excuse—so I changed doctors. Again I submitted to tests, but a new theory unfolded.

(Continued on page 259)

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MIND OVER MATTER

(Continued from page 258)

"Your metabolism test shows," said the new doctor, "that your system requires thyroid. You must take it only as I direct you. Here is a list of the foods you may eat and another list of those which you are to avoid. Also, you will require vitamin capsules to supplement any deficiency this diet may cause."

I was surprised to find such items as bread, butter, and wheat cereals under the heading of foods that I would require. Even baked potato was on this list.

"Reduction of weight must be a slow process," warned the doctor. "But, once the pounds are off, they must stay off. Quick reduction not only means the pounds will return but also makes you an easy target for infection.

"Do you go in for any sports?" he asked.

This time I knew I had the right answer when I said, "No, I used to, but it develops muscles, you know, and makes me too solid."

His eyes squinted as he examined my face more closely. I could tell he was thinking, "Lady, I can help you to reduce, but it is beyond my power to do anything for your mentality." He wagged his finger at me. "You must exercise," he stated. "Golf, tennis, bowling are good sports. Drive less and walk more. Do you own a bicycle? Good! After every meal, pump around for a mile or so. Or go for a long walk. However," he added, "the best exercise is swimming, and, as you have a lake in your own backyard, I want you to swim every morning before breakfast."

Diving into a cold lake early every morning may be some people's idea of a good time, but, up to this time, I had always managed to have other plans. Against the doctor's orders, I would, each night, pray for rain. I felt personally responsible for the drought we had that summer.

The diet itself was not hard to take. It seemed that I had more than enough to eat. The exercise, which to me was fun, occupied my mind so that food was, this time, of secondary importance. By autumn, I had reached my goal.

However, with the New England winter approaching, my favourite indoor activity again assumed its former position. Food, which was reduced to its basic ingredients in this diet, became monotonous. Again, I took great interest in the more fancy eatables. Once again, matter triumphed over mind.

Thus, through the years, I have trudged. My "Before" and "After" pictures have a disgusting similarity. When the moment comes for me to leave my footprints on the sands of time, my impressions will probably sink down deeper than all others.

Lanman & Kemp-Barclay & Co., Inc., N.Y. 5

Continued from page 138

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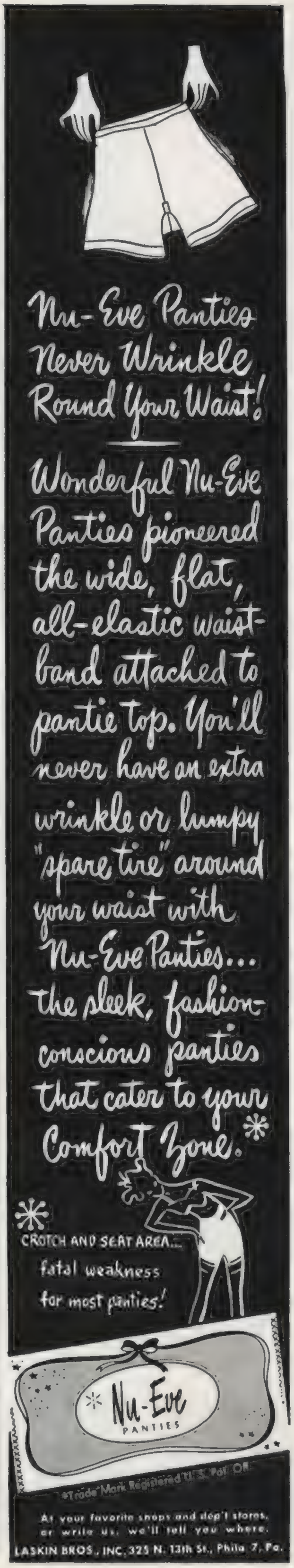

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DESIGNS FOR DRESSMAKING

Here are back-views and other views of Vogue Designs for Dressmaking on pages 226-227. Both have a new shape, are small-bodiced, wide at the hips; both come in sizes 12 to 18 (30 to 36). No. 383 buttons bell-hop fashion up the front. No. S-4802 has a tucked skirt, which stands out square from the hips over canvas padding.

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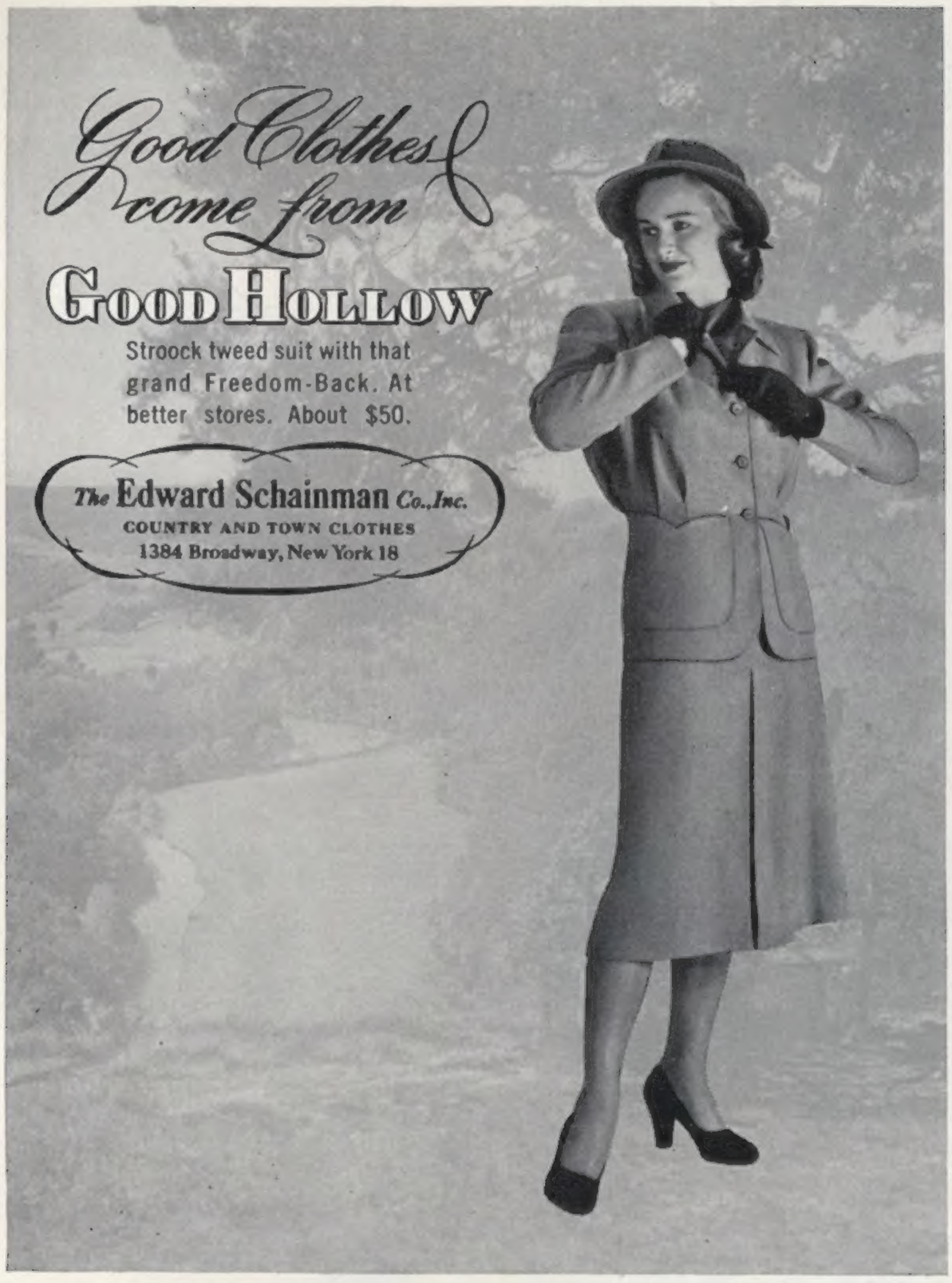

CORRECTION AND APOLOGY

BLUMENFELD

THE photograph above is a small black and white version of a full page in colour which appeared in Vogue, August 1, page 113. Through our typographical error, this photograph was incorrectly credited to John Rawlings. It is actually the work of Vogue's contributing photographer, Erwin Blumenfeld. We regret the error and are therefore publishing this correction.

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